DOCUMENT RESUME

ED 393 791 SO 026 361

AUTHOR Inhulsen, Dennis, Ed.
TITLE Arteacher, 1995-96.
INSTITUTION Michigan Art Education Association, Midland.
PUB DATE 96
NOTE 178p.
AVAILABLE FROM Michigan Art Education Association, 1100 N. Main St., Ann Arbor, MI 48104.
PUB TYPE Collected Works - Serials (022) -- Guides - Non-Classroom Use (055)
JOURNAL CIT Arteacher; 1995-96

EDRS PRICE MF01/PC08 Plus Postage.
DESCRIPTORS Advocacy; *Art Education; Arts Centers; Ceramics; Computers; Curriculum Guides; Editorials; *Educational Principles; Elementary Secondary Education; Exhibits; Freehand Drawing; Interdisciplinary Approach; Multicultural Education; *Painting (Visual Arts); Policy; Professional Development; Sculpture; Standards; Technology; *Visual Arts
IDENTIFIERS Fibers; *Michigan; Textiles

ABSTRACT

The official publication of the Michigan Art Education Association (MAEA), this journal serves as a forum for its members to express and share ideas, for the promotion of art education at all levels and for all ages. Issues focus on specific themes, have reprints of conference keynote speeches, and feature regular departments, including: elementary, middle school, and high school divisions news; and the "MAEA Directory" of officers. (DQE)

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ARTEACHER

Michigan Art Education Association

Winter 1995

ED 393 791

Michigan Art Education Association's Art Educator of the Year

Harvey Goldstein along with Farmington Public Schools Asst. Superintendent Mrs. Judith G. White. (see p. 12)

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SO 026361

Inside: The 1994 Conference in Pictures.
1995 Conference Proposal
And much, much more!

Complete MYAF and Elementary & Middle School Exhibit Forms Inside ☞

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HOW CAN WE MAKE THIS NEWSLETTER BETTER?

How's that for a survey? Please take a moment to write your ideas down as to how to improve our newsletter. Be positive! Please mail to the editor. Also, would you like to help?

MAEA CALENDAR

MARCH 11, 1995
MAEA COUNCIL MEETING rm A,B, & C
MEA Building, East Lansing, MI

APRIL 7-11, 1995
NAEA CONFEENCE. HOUSTON, TX

MAY 11-13, 1995
Michigan Youth Arts Fest.
Western Mich. Univ. Kalamazoo, MI
Council meets at WMU May 13.

JUNE 10, 1995
Executive Council Meeting
New Center, Ann Arbor, MI
9:30 am - 1:00 pm

SEPTEMBER 22-24, 1995
COUNCIL RETREAT
HIGGINS LAKE

ELEMENTARY AND MIDDLE SCHOOL EXHIBIT SCHEDULE

MARCH 13-25
Statewide Elementary Exhibit, Capitol Building, Michigan Library & Historical Building Lansing, MI.

MARCH 26 - APRIL 7
Statewide Middle School Art Exhibit, Capitol Building, Michigan Library & Historical Building, Lansing, MI.

Mark your calendars now!

NOVEMBER 2-5, 1995
MAEA ANNUALCONFERENCE
Dearborn, MI

next Arteacher
Deadline
March 30, 1995

A R T E A C H E R

The ARTEACHER is the official publication of the Michigan Art Education Association. The ARTEACHER serves as a forum for it's members; expressing ideas and sharing for the promotion of Art Education at all levels and for all ages. All views are not necessarily the views of the association, its members, or its governing body. The ARTEACHER is published quarterly.

We welcome members to contribute articles or ideas for publication. Use of photographs is okay, however, they must be of good quality and contrast (color or B&W). We will attempt to include all material, but make no promises. Information should be typed and proofread carefully. If possible, please send 3 1/2" computer disks formatted with a Macintosh computer using Word 4.0, Works 2.0, or Clarisworks word processors. Please contact the editor prior to submission or if you have questions.

Michigan Art Education
ASSOCIATION

CONTACT...

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President's Message

Let me begin by saying what a success the 94 conference in Grand Rapids turned out to be. Cat Timmermanis and Chris Van Antwerp lead a team of committed volunteers to pull together a conference in which administrators, teachers and arts supporters were challenged to think about the role of creativity in education. As in the past, stimulating speakers, engaging workshops, inspiring tours and rousing activities provided time for self-rejuvenation, both spiritually and educationally. MAEA will continue to offer exciting and informative state conferences. Planning for our next conference is underway for members to congregate again, in Dearborn, to consider the meaning of art education in a culturally rich society. Co-Chairs Barbara Herrick and Marian Stephens are gathering the human resources to orchestrate another fulfilling professional development activity for you.

What are other ways MAEA is planning to serve members needs in 1995? We have published a thinking skills booklet, authored by your colleagues in MAEA and edited by Jennifer Davidson and Harvey Goldstein. This publication was distributed to all conference attendees along with the membership directory. The Directory was compiled by Pam Meland, Deanne Peterson and Cindy Smith. For your students MAEA will continue the State-wide Elementary Art Exhibits with a renewed emphasis on the educational process. A similar exhibit for Middle School students is being planned. Many thanks to Elaine Litvak, Middle School Division Representative and Harvey Goldstein, Elementary Division Representative for building upon the existing format for exhibiting elementary students' works. Their plans include extending the exhibit to new audiences at the Michigan Elementary and Middle School Principals Association Fall Conference and the Michigan Association of School Boards Fall Conference. These new initiatives are among several ideas council is tossing around to increase our services to members and students. It is wonderful to work with a team of people who are willing to stand up for quality education and are seeking ways to grow and share with one another.

Linda Whitetree Warrington

Thanks to these "new" volunteers for MAEA !!!!!!!!

- Sharyn Austin - will serve as parliamentarian at council meetings, AND Represent the Administration and Supervision Division.
- Cindy Linn - will represent Michigan on the NAEA Demographics Task Force
- H.J. Slider - has offered to CO-chair the 1995 Elementary Art Exhibit
- Mark Francisco - has volunteered to chair the 1996 conference in Midland
- Dan Lisik will serve as the Secondary Division Representative
- Kelly Nelson and Marianna Fiedor are new Liaisons for Region 10
- Sara Menge and Jill Kuebler are new Liaisons for Region 13

1994 President's Report

Having the opportunity to work with other art educators throughout Michigan who are downright passionate about what they do is a fulfilling experience. For many years, the Presidency of MAEA has been in dedicated and capable hands. The organization continues to flourish with new and long-standing members who have fresh ideas despite troubling political trends in our state. In this report I will briefly outline some of the accomplishments during the past year and the tasks ahead.

National Standards for Arts Education and Goals 2000:
In my first President's message, I stressed the need to reflect on and recognize what it takes to be leaders and advocates for artS education. When Michael Phillips, President-Elect, and I traveled to St. Louis, MO in June (to meet with Western State Presidents) we learned that other states were grappling with many of the same issues we face in Michigan. The need for collaboration within artS education organizations grows with the development and publication of National Standards for Arts Education and the passage of Goals 2000. This legislation for national reforms includes study in the artS. Other states have put forth ideas that provide a comprehensive artSeducation for every student, largely because of artS education and community groups finding common visions and working collaboratively.

Broad Participation by Our Members:
Our Division Representatives continue to provide a broadened vision to address the needs of our members. Harvey Goldstein, Elementary Division, has facilitated the reorganization of our long-standing state-wide Elementary Show to reflect current art education curricula. Elaine Litvak is beginning to orchestrate a middle school state-wide show as the Middle Level Representative. Dan Lisik has promised to take charge of the responsibilities associated with the Secondary Division in January, 1995. Jennifer Davidson, Advocacy Chair, keeps us apprised of political agendas that affect us. Delores Flagg, Multi-Ethnic Representative, reminds us to promote participation by teachers from all ethnic groups and to encourage more minority students to join the ranks of art educators. Patience Young, Museum Educator, brings forth ever-important connections between the Museum world and the teacher's world. Wendy Sample continues to search for those in leadership positions as artS coordinators and administrators. Sharon Lee House, Higher Education, is making a valiant attempt to reach out to colleagues in Colleges and Universities. Karen Lambert, MYAF Chair, continues to streamline the process for honoring our students at the Michigan Youth Arts Festival. Ruth Beatty has agreed to serve as the official MAEA Historian. Dennis Inhulsen, Newsletter Editor, has published three terrific volumes of the *ArTeacher Magazine*. Kelly Carlisle, Student Representative, provides a much needed voice for college students. And Sharyn Austin keeps us on task and above board as the Parliamentarian.

Financial Savings:
Robert Fionda secured a letter from the Michigan State Department Treasury that allows MAEA to purchase goods and services without paying sales tax. We are grateful to Robert for improving our financial future. Otherfinancialaccomplishmentsareindicated in Michael Phillips report.

Professional Development/Advocacy:
Jennifer Davidson convened a committee of teachers representing all grade levels from large and small districts in Michigan to write and publish a thinking skills booklet for art teachers. With this resource, MAEA members can become increasingly articulate about identifying the processes that lead to expanding students thinking capacities.

MAEA continues to be represented on the **Arts Ark**, an educational task force of the Michigan Alliance For Arts Education, under the leadership of Joann Ricci, Executive Director. The Arts Ark serves as an advocacy network for artS Education Associations and sponsors the ***Celebrate Youth Arts Month*** Campaigns. Through the efforts of this organization, MAEA has kept informed of the status of the artS in Michigan politics and participated in pro-active measures to advocate for the reinstatement of a qualified person to fill the role of Fine Arts Consultant at the State Department of Education.

Jason Pollen instructs student in one of the KCAI Fiber Dept. studios.

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Cont.

Association Policies:

During the 1994 Fall Retreat, Executive Council Members agreed to review their job descriptions as written in the current by-laws. We have found that available technologies has steamlined and overlapped some officer responsibilites. Future changes may need to be addressed. In addition, job descriptions for the Division Representatives

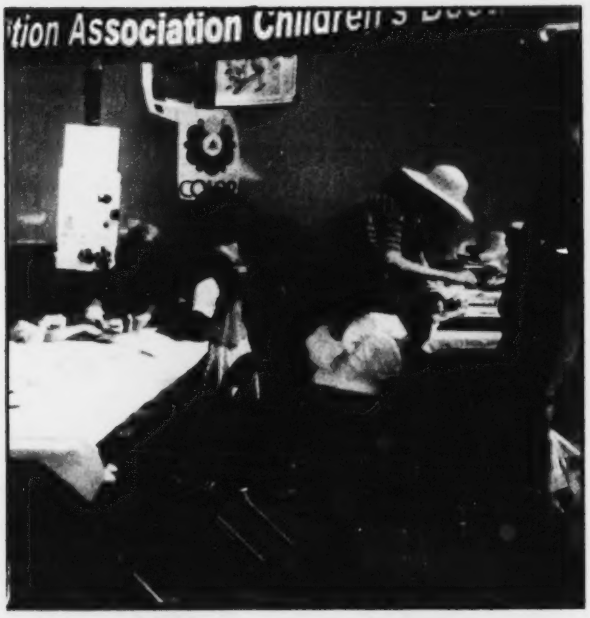
State of Michigan:

As a professional organization, our immediate concern should be for the State Department of Education Curriculum Frameworks Project. As many of our members know, artS education has been relegated to a marginal position in the "optional" Model Core Curriculum rather than the "required" Academic Core Curriculum. Whatever the results of the imminent review process, MAEA will continue to advocate for a quality art education for all young people in Michigan. Further, the position for a Fine Arts Specialist at the State Department of Education has been posted. MAEA members and other interested parties should inquire about this position through the DEPARTMENT OF EDUCATION, INSTRUCTIONAL SPECIALISTS PROGRAM, BOX 30008, LANSING, MI 48909.

Ultimately, the future of art education will be decided locally. Each of us is responsible for seeing that local decisions support a education practices which include the artS. At the state level and through the Michigan Art Education Association, we have an opportunity to promote a quality education for all students which prepares them for a world where the artS are embedded in all that we do.

Respectfully Submitted,

Linda Whitetree Warrington, President
Michigan Art Education Association



ANN ARBOR ART FAIR, JULY 19-22, 1995

Are you planning to attend the Ann Arbor Art Fair? For the last two years MAEA has offered a booth that offers hands-on experiences, showing art teachers in action, working with children. This is a great opportunity to promote art education during the summer months and to secure small donations to support scholarship efforts. Volunteers are needed for the 1995 MAEA Children's Booth.

- Can you plan a day's activities or work a "shift"?
- Do you know someone who would donate balloons? How about someone who has a source of helium?
- Do you have a clown costume, crayon costume or some wearable "art e ffect" that you could wear to greet parents and children?
- Do you know a source for Rip Stop Nylon to make walls for the Booth?
- Can you make banners that MAEA could use at the booth and reuse for other occasions?

Call Marlene Tierney at (313) 662-8109 if you can help in any of these ways.

Regions 10&11 News...

It all started in July, 1993 at the Ann Arbor Art Fair. Pam TerBush and Marilyn Biefer were seeing as much as they could in one day when they came upon the MAEA Children's Booth. They were both impressed and a little guilt ridden.

On the way home that night, they decided to get a group together and volunteer for a day at the 1994 fair. Little did Marilyn know when she made that call, that she would be put in charge of the day on Friday, July 22, 1994.

With a team of Pam TerBush (Mayville), Marianna Fiedor and Jean Kempa (North Branch), Sue Campbell (St. Charles), Melissa Pettyplace (Birch Run) and Marilyn Biefer (Kingston), they set out Thursday to see the fair. At night, they worked in their room doing last minute details for the following day.

Friday came and they anxiously went off to teach the children some art. It was a long, rainy, windy and rewarding day. They received so many positive responses from the children and the parents that they decided why not make this an annual event. They drove home, talking nonstop about what they could do next year to make it even better.

These dedicated teachers are from Regions 10 and 11.

Elementary Division News

Harvey Goldstein

I've always believed that elementary art teachers are among the hardest and most dedicated workers in any of their schools. This became even more apparent at the MAEA Conference in Grand Rapids. The Elementary Forum (job-alike session) was scheduled as the very last session on a Saturday afternoon. Even after the 5:00 p.m. ending time, a room full of elementary art educators were still engaged in dialogue — willing to go that extra mile in order to advance the cause of elementary art in our state. I THANK YOU FOR THAT! I would also like to thank all those who took the time to complete and return the Division Level Survey which was distributed at the Annual Business Luncheon. Although the results have not yet been "officially" tabulated, a glance indicates that "strategies for advocacy" is a topic that many art educators ranked as a concern.

To address that concern, I have been suggesting via this column that the display of student art work can serve as a very powerful advocacy tool. The stage is set for such an event. I am now asking for all dedicated, hard-working elementary art teachers to help mount an exhibit in Lansing that will show legislators, administrators, school board members, superintendents, and the general public the nature and true value of elementary art education. Please note that work selected to hang in the Capitol's Rotunda, will also be displayed at the Michigan Elementary and Middle School Principals Association Fall Conference in Traverse City and the Michigan Association of School Boards& Superintendents Fall Conference in Grand Rapids. Although the complete set of guidelines for the exhibit appears elsewhere in this issue, I would like to highlight a few important points:

* If, for whatever the reason, your region does not have a regional show, please know that your students' work is wanted and needed for the Lansing exhibit. However, it is YOUR responsibility to deliver the art work (up to five pieces) to your regional liaison before March 11, 1995.

* Pieces submitted should convey what "comprehensive art education" looks like in today's art room — try to select work that serves to "inform" rather than "decorate".

* No more that one (1) piece of art work representing a particular project per teacher will be shown — so why bother to submit multiple "look-alikes"?

* Teachers are REQUIRED to include a statement regarding the student learning that took place with each piece of work submitted.

In order to facilitate the last requirement, MODELS FOR STUDENT LEARNING STATEMENTS are included with the general guidelines for Elementary and Middle School Statewide Exhibits. Please refer to the examples and remember who our target audiences are — they are definitely not "artistes". Need assistance in generating statements for your student entries? DON'T HESITATE TO CALL! I would genuinely like to share ideas. Evenings are best — we all know what an elementary art teacher's daily schedule is like!

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Our country is facing a major crisis in education. Too many of our children are never reached and are allowed to fall "through the cracks."

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See how art can Close the Cracks!

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A New Book by Carolyn Sollman

"*Through the Cracks* truly reflects the dilemma facing young people in many of today's educational institutions. If young people are not challenged to utilize all of their talents in the learning process and to participate in creative ways, they will surely "shrink" as well as the hopes for the future of our country."

James D. Wolfensohn, Chairman
The John F. Kennedy Center for the Performing Arts, Washington, D.C.

"If our schools are going to prepare thoughtful citizens who are life-long learners, they must heed the moral of Carolyn Sollman's beautifully told tale."

Harriet Mayor Fullbright, President
Center for Arts in the Basic Curriculum, Washington, D.C.

Through the Cracks

Book 56 pp., 63 full-color illustrations	$18.95
Videotape 27-minute documentary	$29.95
Book and Videotape — ***Special Offer: SAVE $9.40***	$39.50

To order, please call: **1-800-533-2847**

Davis Publications, Inc. 50 Portland Street, Worcester, MA 01608

Davis Publications will donate 5% of all sales to **Close the Cracks**
A Special Project by Center for Arts in the Basic Curriculum

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- International program;
- Preparation for a world of technology;
- Museum collaboration.

1995 Art Sessions

Intermediate

I - June 27 - July 9
II - July 11 - July 23

High School

III - July 25 - Augu st 6
IV - August 8 - Augus t 20

Photography-Sessions III & IV

Serving youths since 1966

Art Department, Blue Lake Fine Arts Camp, Twin Lake, MI 49457 (616) 894-1966

Middle School Division

Elaine Litvak

A word from your Middle School Chairperson: First, let me assure you that your concerns are mine, as Albert Einstein once said, "the supreme art of the teacher is to awaken joy in creative expression As middle school art teachers, we do this awakening of joy every day in our students. Our students are the children caught in the middle, not young enough to be classified as child and not old enough to be classified as young adult. They have a uniqueness that makes them very special and as their teachers, I feel that you are all very special. As your voice at MAEA Council meetings, I need to know your needs. The surveys returned at the Grand Rapids Conference stated that one of your major concerns is the need for greater advocacy. The greatest advocacy that anyone can get is having their students work on display; it impresses parents, administrators and the general public, so let me encourage all of you to enter the Middle School Exhibit; remember from te entry of only five works of art you might find that your school is represented in five exhibits. They are as follows: first, is the Regional Exhibit (check with your liaison to find our when and where); secondly, works selected from the regional will go to the Middle school Exhibit held at the Captiol and State Library March 26; work may then e sent on to the State Board of Education April 10 and then on to the Michigan Youth Arts Festival, May 13th; and may possibly be included in exhibits October 25 at the Middle School Principals Association Fall Conference; and in Grand Rapids, October 26 at the Michigan Association of School Board's Fall Conference.

Any MAEA middle school teacher is allowed five original two-dimensional pieces to be entered in the Middle School Exhibit. Remember to mat our mount works of art, cover with acetate (for protection) and include a hanging device on back which could be as simple as punching a hole in the backing and aligning a string. Sixth graders housed in an elementary setting are not eligible for the Middle School Exhibit this year but are included in the Elementary Exhibit. Remember to affix a completed MYAF entry form and call your liaison for more details.

As the American Heritage Dictionary reminded me, while you may have a beginning, if you have no middle there can be no end, so remember, you're important, for without you, the best part of the art learning experience can be lost. In the event you haven't expressed your wants to me at the conference, take a few minutes and jot your concerns down and mail to me.

Send me articles and let me know what's happening in your area.

Hope to hear from you soon.

TWO NEW ART EDUCATION ADVOCACY VIDEOS AVAILABLE FROM THE GETTY CENTER FOR EDUCATION IN THE ARTS

SANTA MONICA, Calif. — Two new videos promoting and illustrating the value of art education are now available from the Getty Center for Education in the Arts. The videos will be of particular interest to general classroom teachers and art specialists, school administrators, arts advocates, education policy makers, PTA chapters, and all others involved in the nationwide effort to promote arts education as essential to a child's learning and development.

Art Education is More than Art Education highlights the value of art education and its importance in the achievement of educational goals. Looking through the eyes of a variety of spirited and dedicated teaching professionals, this 10-minute video focuses on several topics relevant to educational reform, including the vital relationship of art education to interdisciplinary learning, cultural diversity, student assessment, critical thinking, and workforce readiness, among others. Featuring veteran art specialists and general classroom teachers working in urban as well as suburban settings, the video demonstrates that art education ensures self-esteem and fosters excitement for education, not only among at-risk students, but among *all* students.

Art Education in Action: An All Participants Day Video Teleconference documents the Getty Center for Education in the Arts' first national video teleconference, held in April 1994 as a tribute to the thousands of individuals across the country who have advanced the quality of art education in the nation's schools and pioneered the use of a comprehensive approach to art education in classrooms, museums, and other learning environments. Known as discipline-based art education (DBAE), this comprehensive approach combines art production, art history, art criticism, and aesthetics.

By bringing together practitioners and supporters of DBAE in an unprecedented national dialogue, the teleconference offered a unique opportunity to share experiences, ideas, and resources in a lively talk show format, complete with studio audience, noted panelists, and call-in comments from viewers at more than 250 downlink sites across the country. This pilot project, designed to test the effectiveness of satellite technology in sharing information in the arts education community, highlighted the work of teachers, artists, museum educators, school administrators, and others who have contributed to the richness of students' art experiences. Through panel discussions with art education experts, interviews with students talking about art and art education, and classroom demonstrations of exemplary art lessons, the teleconference focused on successful collaborations between the art and education communities, the benefits of comprehensive art education in an interdisciplinary environment, and the variety of approaches to art education in the classroom.

ORDERING INFORMATION:

Art Education is More than Art Education
Running time: 10 minutes
Price: $10.00

Art Education in Action: An All Participants Day Video Teleconference
Running time: 1 hour 45 minutes
Price $15.00

Copies may be ordered from: Getty Trust Publications
P.O. Box 2112 - Santa Monica, CA 90407-2112
Telephone: 800/223-3431
Telefax: 310/453-7966

The Getty Center for Education in the Arts, an operating program of the J. Paul Getty Trust, is dedicated to improving the quality and status of art education in the nation's schools. The Center initiates and supports programs in four major program areas: advocacy for the value of art in education; professional development for teachers and administrators in schools and universities; theory development; and curriculum development. All programs are developed in consultation and cooperation with recognized experts in arts education and related fields.

TAX DEDUCTION TO ATTEND HOUSTON CONVENTION APRIL 7-11, 1995

Don't Miss Out!

Make sure you take every deduction you're entitled to. Look into free IRS publications for information. To qualify for a tax deduction, a person must be registered for the respective program.

Treasury regulation #1.162-5 permits an income tax deduction for educational expenses (registration fees and cost of travel, meals and lodging) undertaken to (1) maintain or improve skills required in one's employment or other trade or business, or (2) meet express requirements of an employer or a law imposed as a condition to retention of employment, job status or rate of compensation. (IRS Publication #508 U.S. Government Printing Office).

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HAND-MADE PAPER PROJECT (Pam TerBush, Mayville High School)

I discovered this very simple paper making project with my friend, Marilyn Biefer, at the Ann Arbor summer art fair. We both fell in love with (and purchased) a piece of hand-made paper from a Tampa artist and I got him to explain his process to me. My students enjoyed using this process during the year, so I'm sharing the idea with you.

Begin by saving mat board scraps (no pieces are too little!). Tear them into tiny pieces and soak 2-3 days in water. Use a blender, (don't add too much mat at a time and lots of water) and grind up, than drain in colander. Squeeze paper mixture. Place drained, shredded mat in a wooden frame placed on a towel placed on a counter (where it can remain for several days). Mixture should be from one-half to three-quarters of an inch thick. After mixture has dried somewhat, one or two days, press textures into paper (going to a junk yard can be great for this). Items should leave clean impression. Allow piece to dry thoroughly and finish by painting. (We used light greenish-blue latex paint to begin and finished the next day with an oil based off-white which was rubbed off higher areas to emphasize the texture. You could also begin with oil based paint and finish with latex or acrylic or endless other possibilities.) To finish the piece, we used foam core strips to build up a frame a bit taller than the piece, then cut a matboard frame.

1995 ARTIST/EDUCATOR SUMMER INSTITUTE

Expand your creativity, renew yourself and your teaching, and spend a week studying with master artists of state and national renown. And you don't even have to leave the state!

Join classroom teachers, arts education specialists and others interested in exploring their creative spirit from Sunday, July 23 through Friday, July 28, 1995 at Cranbrook Academy of Art. This week-long Institute, sponsored by the Michigan Alliance for Arts Education, provides intensive workshops in visual arts, creative writing, video, theatre, and music geared for educators.

This residential program includes in-depth workshops in one art form with master Michigan artists knowledgeable in classroom applications, health-conscious meals, and housing.

In order to provide a nurturing and safe environment for experimentation, discovery and creative problem-solving, enrollment in the Institute is limited to sixty participants.

For more information regarding the Institute or for an application, please contact Joann Ricci, Michigan Alliance for Arts Education, 1514 Wealthy Street SE, Suite 214, Grand Rapids, MI 49506 or call 616-459-3555.

Sponsors to date for the 1995 Summer Institute include the Michigan Council for Arts and Cultural Affairs, the Kennedy Center Alliance for Arts Education Network and Citizen's Insurance Company of America with additional support from Cranbrook Academy of Art.

NOMINATIONS SOUGHT FOR 1995 ADMINISTRATOR OF THE YEAR AWARD

Recognizing the valuable contributions to arts education made by principals and superintendents, the Michigan Alliance for Arts Education is pleased to announce the 1995 Administrator of the Year Award.

Three award categories will recognize outstanding contributions to and support of arts education in a school or district made by an elementary and secondary principal, and a local or intermediate school district superintendent.

The awards will be presented at the 1995 Michigan Youth Arts Festival in Kalamazoo, May 12, 1995.

To be considered for nomination, a principal or superintendent must have demonstrated outstanding commitment to and financial support for high quality arts education in his/her school or district. This should include a superior program of sequential, curriculum-based arts education, utilization of artists in the schools, and academically related programs with community or cultural organizations. In addition, programming at the elementary and secondary levels should include all the arts.

Award panelists will look favorably on those nominations which have worked fully to integrate the arts in their schools, provided advocacy for the arts and arts education at the district, community, or state levels, and demonstrated financial support of arts programs in the school district.

If you are interested in nominating a principal or superintendent for this Award, please contact the Michigan Alliance for Arts Education at 616-459-3555 for an application form. Nominations must be postmarked by February 1, 1995 to be eligible for this statewide award.

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1995 Art Education Program
Athens, Greece and Istanbul, Turkey: July 5-July 21

This program provides teachers an outstanding opportunity to see the most significant art and architecture of the classical age of Greece and of the Ottoman Empire.

Athens will provide the opportunity to view Handrian's Arch, the Temple of Zeus, the theater of Dionysos, Philopapos Hill, Odeon of Herodius Atticus, the Acropolis and a comprehensive view of the Parthenon, the Propylaea-Temple of Wingless Victory, the Erechtheum, and the Acropolis Museum and other significant sites in the city. Other sites to be visited include ancient Corinth, Mycenae, Epidaurus, Nauplio, Olympia, Delphi and Meteora.

Byzantine and Ottoman highlights in the city of Istanbul will include the Topkapi Palace, Church of St. Sophia, the Archaeological Museum, the Turk and Islam Museum, Chora Monastery, Blue Mosque, Mosque of Suleyman the Magnificent, Bosphorous and the Grant Bazaar.

Upon return from Istanbul to Athens, the program will conclude with a four-night cruise of the Greek Islands, including Hydra, Heraklion (Island of Crete), Santorini, Rhodes, Kusadasi (Ephessos) Turkey, and Mykonos.

Courses
STA 883 Critical Theory and Aesthetic Experience in Art Education
STA 891 Special Topics in Art Education

Instructor
James Victoria is a professor of art at MSU. His current research is in the area of drawing and perception, specifically in the acquisition and use of implicit drawing rules.

Classroom/Housing and Tour Fees
The tentative itinerary includes: three nights in Athens with a half-day sight-seeing tour; a four-night, five-day motorcoach Classical Greece Tour; five nights in Turkey with sight-seeing; and a four-night Greek Island Cruise, including all meals on board the ship. Hotels are double occupancy with breakfast throughout, plus two lunches in Turkey. The package also includes round trip air fare Athens-Istanbul-Athens, motorcoach transportation, admission fees, taxes and service charges. The itinerary is subject to change and does not include air fare from home city to Greece, arrival transfers, cruise shore excursions, meals not cited and personal expenses. The price is estimated at $1,980 per person. A $300 land package deposit is required.

Tuition
Tuition for this four semester credit program is $1,016. A $100 tuition deposit is required.

For Further Information Contact:
Graduate Studies in Education Overseas,
Michigan State University, 237 Erickson Hall
East Lansing, Michigan 48824-1034 USA
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Conference Co-Chairs
Chris VanAntwerp and Cat Timmermanis

Grand Plaza Hotel
Grand Rapids, Michigan
November 19-20, 1994

The Conference in Pictures...

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Harvey Goldstein
Michigan Art Educator of the Year

Pictured here is Jennifer Davidson and Mary Grosvenor congratulating Harvey at the awards banquet.

Harvey Goldstein, Elementary Educator at Highmeadow Common Campus School in Farmington, has been named 1994-95 MAEA Art Educator of the Year.

Starting his art career by receiving BFA from Wayne State in commercial art and graphics, Harvey soon realized working with young people was his calling. Going on to receive MA in Art Education, Harvey taught with Detroit Public Schools for five years and then in 1972, he moved to a new position with Farmington Public Schools.

Harvey was named the Farmington Public School's Elementary Teacher of the Year in 1992. Though too numerous to mention all of Harvey's accomplishments at Farmington, his work with assessment, student profiles, frameworks development, staff development and as Art Department Chair, all point to his extraordinary accomplishments. Additionally, Harvey helped organize an art in the workplace program where hundreds of students artworks are displayed throughout Farmington.

Harvey's contributions to the MAEA are equally impressive. Most recently, Harvey co-edited the Thinking Skills booklet, published by the MAEA. He also helped design and writethe recent MAEA membership brochure. Soon to be published is a book entitled "Artist" by Gale Research where Harvey sat on the advisory board. Last year, Harvey authored an article published in Instructor Magazine entitled "Getting Animated" (January, 1994).

Currently, Harvey continues to volunteer as the MAEA Elementary Division Chair. He is responsible for the all new exhibit guidelines. Make sure you read Harvey's column in this issue.

Harvey makes a difference for hundreds of students at Farmington as well as his peers in the field of art education. Congratulations, Harvey!

Cover Story...

MAEA Honors...
Distinguished Service Awards

Pictured from left: Harvey Goldstein - MAEA Art Educator of the Year, Melinda Hamilton, Susan Holmes, and Karen Stock of the Lansing Art Gallery, Joann Ricci - Michigan Alliance for Arts Education and Ray Quada - Wendy's of West Michigan.

This year's Distinguished Service Awards were given to the following:

TheLansing Art Gallery for their commitment and dedication to the culture and arts of the city of Lansing. The gallery's ongoing programs include: Art Smart (after school art classes for elementary students), Art Scholarship Alert for high school students, Visual Arts exhibits, Brown Bag Lectures and the Annual Lansing Community College Student Art Show.

Joann M. Ricci for her commitment and dedication to the arts in Michigan. As the Executive Director of Michigan Alliance for Arts Education, she has been tirless in her advocacy efforts on behalf of arts education, as well as, her success in uniting arts organizations to speak with one unified voice.

Ray Quada for his commitment and dedication to the arts in the state of Michigan. As the President and CEO of Wendy's of West Michigan, he has for the past six years sponsored and supported Wendy's Elementary Art Exhibit which has grown from 25 to 100 restaurants statewide. He has submitted this idea to Wendy's on a national level. Wendy's is a true partner between the art education and business communities.

This year's **Retired Art Educators Awards** went to: **Patricia Smith, Sally Grayvold, Marcia Voet, Yvonne Catchings, Elaine Kolasa, Alice Allhoff, Deane Peterson, Jean Stoick, and Nancy Fox.** Best Wishes!

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1994 Conference in Pictures...

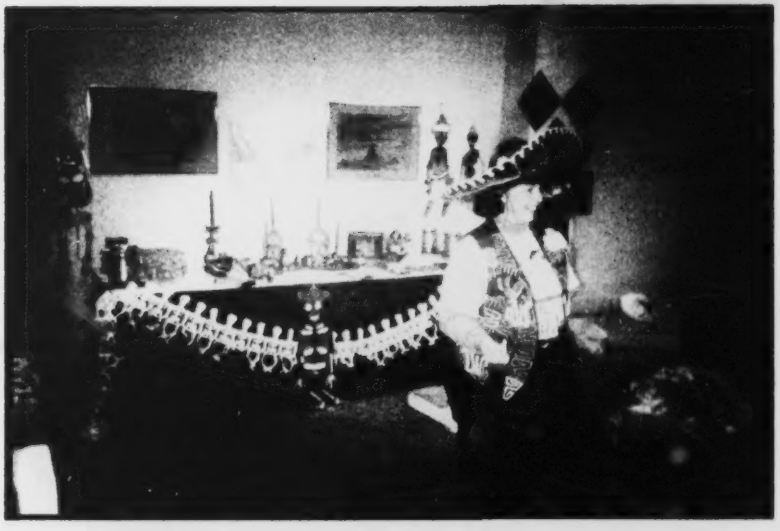
Most naturally, students help make our conferences a sucess!

The **Northern Singers** demonstrate what practice during the zero hour can amount to. The choir is from Forest Hills Northern High School.

The **Henry Park Elementary School Choir** directed by Mr. Paul Caldwell help make our conferences a "complete" experience.

Retired Art Educators deserve a break!

Dr. Marcia Eaton Professor of Philosophy at the University of Minnesota. Is this a bird or is this a bird?



Workshops! Along with speaker, tours, dinners, and fun our conferences play to more than 100 workshop by our peers! Did you know that workshop presenters are volunteers?

A table "full" of winners, including the photographer at the late Saturday Party.

The "Registration Crew" finally gets a break!

Exhibits! Exhibits! Exhibits!

Keynote Speaker **Bill Strickland** - Executive Director of the Manchester Craftsman Guild in Pittsburg along with Joann Ricci.

Arts Education in Today's World

Speech Delivered to Michigan Arts Administrators
by John Berry of Herman Miller, Inc.
November 18, 1994 (reprinted by permission)

Hello. I am pleased to be here

and to have this opportunity. I have written my remarks because I feel strongly about arts education and I don't want my emotions to cause me to miss a point. I hope we will have time for discussion. I'm here to offer a perspective on--and, I hope, encourage you to think about--the relationship between art, education, and organized life and to make a plea to increase, not decrease art education opportunities. Most of us spend a great deal of our life in organizations, which I define as people working together for a common purpose. The number of organizations will only increase as time goes on, and they will continually be affected by change. Any news source will verify the rapid changes in business.

To begin, I'd like to set a visual reference point by reading a rather long and frightening description of a town.

"It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it...it had a black canal in it, and a river that ran purple with ill-smelling dye...It contained several large streets still more like one than another, inhabited by people equally like one another, who all went in and out at the same hours...to do the same work...All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town hall might have been either...Fact, fact, fact, everywhere in the material aspect of the town...the school was all fact, and the school of design was all fact, and the relations between master and man were all fact...and what you couldn't state in figures, or show to be purchasable in the cheapest market and salable in the dearest, was not, and never should be, world without end, Amen."

A reflection of capitalism gone wild? An urban center in 20th-century United States? No, it is not, and you may have recognized this piece. It is the bleak vision of Coketown from Charles Dickens' novel *Hard Times.* I wanted to read it to you because Dickens, back in 1854, put his finger precisely on the danger we are facing today by disconnecting the arts and arts education from the world of corporations and business.

As *Hard Times* shows, the rift between the arts and business is nothing new. Somehow toward the end of the Eighteenth Century, the feeling came to dominate that art was spiritual--and, therefore, not of *this* world. Before then, art and architecture--painting and building--artists and artisans--were not so separated from everyday life as they are now. Let me try to frame the problem. For almost two hundred years, the feeling has grown that arts--and arts education--is somehow unreal, impractical, ephemeral to the real business of life: making a living. I think this attitude is dead wrong and highly dangerous.

Of course sometimes artists reinforce such a utilitarian view of life, the perspective that somehow high art cannot survive in the rough and tumble "real world"--as if the world of the imagination is less real than the world of the bottom line.

Let me tell you a story about two famous composers--the American George Gershwin and the Russian Igor Stravinsky. Gershwin was essentially a self-taught composer and worried periodically about his professional training. Gershwin once asked Stravinsky in Paris to take on Gershwin as a student. Stravinsky looked at Gershwin, who was already a well-known and successful songwriter and performer, and asked him bluntly: "Mr. Gershwin, how much money do you make in a year?" Gershwin replied, a little embarrassed, with a figure running well into six figures--quite a bit of money for those days. Stravinsky bowed and answered, "It is I who should be studying with you."

Of course Stravinsky was bowing out of respect for Gershwin's ability to compose and perform *and* make a living--even a handsome living. And we have come to the crux of the issue: How can we as a society allow our children to combine the best of art and the best of pragmatic existence? How can art help us become better livers of life? How can art help us survive and succeed in our jobs? To be even more specific, how can a formal education system that includes art help people improve and succeed in the world of business?

People in business, of course, have been as guilty as artists in perpetuating the division between art and commerce. Many corporations equate success with profits--and profits only (the MBA logic)--and in pursuing profits there is believed to be no time to appreciate the imagination of Picasso or the beauty of Beethoven. I'd even suggest that in the United States, where there is a strong tradition of private support for the arts, the corporate world--and of course I mean by that the people in corporations--generously support the arts because they feel the arts are incapable of supporting themselves--artists can't cope in a world where livings must be made.

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And of course I would say that this point of view is as wrongheaded as that of artists who scorn the energy and pragmatism of business people.

Defining art is a tricky business--as I'm sure you all know. I believe that art has to do with beauty, imagination, and an ordering of reality in ways that inspire us. For me, we can define art best by defining the effects it has on the spaces and objects around us--including people. The effects of the artistic perspective have helped make my company--Herman Miller--what it is today. Our business at Herman Miller is to build humane and productive environments. Art, it seems to me, is an unavoidable part of good environments. To ignore art would make Herman Miller hypocritical.

So how can art education and business connect? Being exposed to and understanding art can instill in us greater imagination--creativity--sensitivity--discipline--versatility. It contributes to our ability to remain flexible--to learn. And education in the arts helps us remove the doors to the mind, so that we can't--in the pressure and bustle of our lives--close them to keep out new ideas and different points of view.

An education in the arts teaches us to see things differently--to hear a symphony in the sound of water, to see color and shapes in new context or find inspiration in a Sunday afternoon picnic. And those in business know how important this ability is today in the corporate world where customers and the competition constantly force us to look for ways to improve ourselves and our performance.

An appreciation and knowledge of art gives us vision. Scientists have recently discovered (though philosophers have been telling us this for two hundred and fifty years) that when we humans look at a tree, we construct our understanding of that picture from two things: what we take in through our sense of sight, optical nerves, etc., and from what we already know about trees. The proportions of these two sources is the real surprise. This study concluded that we form our mental picture of a tree--or a person or a new product in an 80/20 ratio--20 percent from what we actually perceive biologically and 80 percent from what we have already experienced mentally. In addition to changing the way biology is taught, there are huge implications for our total educational system. It follows that anything we can do to broaden our past experience--to expose ourselves to diverse people and points of view--to understand diverse versions of reality--will help our perceptions in the present--and I'd rank arts education high on the list of ways to broaden experience.

Exposure to art helps people to learn. When the Russians launched Sputnik, our reaction was to focus American education in a way that we have not changed since--we narrowed the focus and churned out engineers, mathematicians, and specialists by the thousands, knowing a lot of "facts." Yet today, businesses and other organizations need people with a general knowledge of life--a "habit of mind"--as the great nineteenth-century British educator John Henry Newman put it--a way of thinking that can deal with problems and learning of all sorts. Organizations today move through teamwork, through collective knowledge, through people who can learn constantly and swiftly--yet we see more specialists--not generalists--coming out of our schools.

Exposure to art is one antidote to a narrowness of vision and a tonic for broadmindedness. Imagine all the times in history--when audiences heard Beethoven's Ninth Symphony for the first time, when Picasso unveiled Guernica, when the unknown medieval architect built the first flying buttress--imagine how the mind of humankind suddenly expanded! On a smaller scale, art helps open the corporate mind.

As an expander of human consciousness and possibility, art becomes an agent for change. Only by changing can we improve. That seems so obvious, but it's easy to forget. Only by changing from what we are now can we become something better, wiser, or more skilled. Art can be a way to stimulate change.

Art allows corporations and the people in them to be comfortable--or more comfortable--with the creative and the unusual. As human beings, we can have some built-in resistance to the strange and exotic. Exposure to art helps us put that aside and see possibilities instead of threats in the new.

Since art is diverse itself, it helps a corporation accept diversity as a normal and beneficial reality. With our population becoming more diverse by the minute--and that means corporations are too--we all need to welcome this development, not resist it. Experiencing art can help provoke discussion, not judgment; toleration instead of prejudice; diversity of opinion, not bias or exclusion. This last point may be the most important contribution art can make to life in an organization.

Finally, art creates controversy. There are many instances of this in the air these days, from the Mappelthorpe controversy in Cincinnati to the attack on the National Endowment for the Arts in congress. Controversy can be healthy, especially in corporations. Openly discussing differing opinions about art helps to clarify our personal beliefs and positions on many topics. It leads to better relationships and a healthy honesty about ourselves and others. Corporate art is not a threatening subject to most people, and to disagree about a piece of corporate art makes it easier to discuss and disagree about more purely business issues.

My own experience confirms to me that the effects of art go far beyond what we have time to discuss today. I see them at Herman Miller all the time. For myself, a Fortune 500 corporate vice president with a masters in Fine Arts, I would say that exposure to the world of art allows me to connect seemingly unconnected events, people, and information-it allows me to turn these connections into benefits for my company.

Now I want to challenge you. George Land, a cultural anthropologist, futurist, and an interesting consultant to Herman Miller and other corporations and the author of two provocative books--*Grow or Die* and *Breakpoint and Beyond*--tells a sobering story about how education beats out of children their natural yearning to be imaginative and creative.

Land's work included the giving of eight tests of divergent thinking to 1,600 children in the early days of the Headstart program. The same tests were given to these

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children over several years. The first tests given when the children were between three and five years old scored 98 percent in the genius category. Five years after that (same children, same tests) only 32 percent scored that high. Five years later it was down to 10 percent. Two hundred thousand adults over the age of 25 have taken the same tests--only 2 percent score at the genius level. So what happens? One thing we know is that the brain doesn't disappear. What kind of a system is it that eliminates creativity?

And in a peculiar way we have come full circle to Dickens and *Hard Times*. As you remember, the book begins in a schoolroom where Bitzer, the Gradgrinds' star pupil is asked to define a horse. He answers, "Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the the spring..." and on and on he goes. I suppose there are some people who would define a corporation in much the same vein: "Group of people attempting to make as much profit as possible; laborers and management; people hired and fired when necessary..."

What a depressing picture of a horse and a corporat

It is up to you educators to make sure that people do not leave your schools defining either a horse or a corporation like that! Don't let your schools and your classes be places where perceptions are closed but where they are opened. Don't let education become a methodology for conveying old facts into young heads. Don't let arts education in Michigan become classed as ephemeral and disconnected from the lives of everyday people. Don't help to create narrowly experienced individuals who will struggle in today's changing world, and please don't allow for the loss of their capabilities by denying exposure to broader views.

We are not all artists, but we are all affected by the arts, and we can all learn by sharing others' views. Help us see that art and an artistic perspective can improve everything we do and how we do it. Help us see art in our lives at work. Speaking as a person who has experienced first-hand the benefits an artistic perspective brings to my work, I'm asking you to help create students--and ultimately citizens of communities and corporations--with broad experience who can see, embrace, and improve our society. This, I believe, is what in the world of business we would call a "win-win" situation.

Thank you.

"Thinking Skills in the Art Classroom"

A new booklet written by art educators, for art educators is now available for those who missed the conference! For a copy send $2.00 to:

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MICHIGAN YOUTH ARTS FESTIVAL

May 11 - 13 1995

PURPOSE

The Youth Arts Festival offers the Michigan Art Education Association an opportunity to present outstanding art works by Michigan students. The MAEA Council has endorsed the activity and considers it both a privilege and a responsibility to:

1. Recognize students with significant creative ability.
2. Value the aesthetic quality evident in student work and encourage it as possible for all students.
3. Share student art work indicative of good art education with the public .
4. Encourage the appreciation and understanding of creative artistic achievement.

PROCEDURE

K through 12 art teachers throughout the state who are members of MAEA are invited to submit not more than five of their students' works of art to the MAEA regional liaison chairperson to be shown in their respective regional exhibits held in February and early March. Students not represented by an MAEA member may submit work through a participation school membership. Each school is limited to five art works for each $75.00 submitted. Transportation of the work to the regional liaison chairperson or exhibit is to be borne by the participation teacher or school.

The regional liaison chairperson will arrange for an exhibition in each region and will announce exhibit dates to participating schools. Each region will select five elementary pieces (K-6) for inclusion in the state elementary exhibition. Student art works in grades 7-12 will be juried on the regional level with winning entries continuing on to the state adjudication. Each region may submit one-half (1/2) of its MAEA members.

RETURN OF WORK

Regional exhibit chairpersons will arrange a procedure for pickup of works in their respective regions.

All work displayed at the state exhibit should be picked up personally by the exhibitor or regional liaison at Western Michigan University only between the hours of 3 and 5 p.m. on the final day of the Festival. All work not claimed will be returned to respective schools via Regional Chairperson.

Although every reasonable precaution will be taken, the sponsoring groups and hosts cannot be responsible for loss or damage, however caused.

Students whose work has been selected for the MAEA Governor's Traveling Exhibit will be notified after the March adjudication. The work selected for the traveling exhibit will remain in custody of MAEA for one year before their return via Regional Chairperson.

CATEGORIES
Painting, Graphics, Jewelry, Ceramics, Crafts, Weaving, Sculpture (20lbs.max.), Mixed Media, Drawings, Photography

SPECIFICATIONS
Two-dimensional entries must be matted with backing suitable for hanging (acetate protecting is essential and must cover both artwork and mat. A frame is most desirable) Use package tape only (no masking tape) and strong hanger on back. A small plastic plate with a hole to fit over a nail is recommended. Oils and acrylics must be framed - No Glass. Jewelry must be attached to a display box. Three-dimensional pieces must be boxed. Work to be considered for the Governor's Traveling Exhibit must be two dimensional and no larger than 30" x 30" after matting or framing. Work no meeting specifications will be rejected at state adjudication.

Fill out an entry blank for each piece of work. Each MAEA member will receive an entry form in the fall issue of ARTEACHER. Please duplicate this form for your 5 entries. Make a copy for your records also. Please TYPE ALL INFORMATION! Attach to bottom of three-dimensional work. THE ENTIRE FORM MUST BE ATTACJED TO ENTRY. DO NOT TEAR OFF BOTTOM PORTION AND DO NOT ATTACH BOTTOM PORTION TO WORK. THIS PORTION GOES TO WMU FOR PARTICIPANT CONTACT LETTERS AND PROGRAM LISTING. PLEASE WRITE REGION NUMBER IN BOX. WORK WILL NOT BE ACCEPTED AT THE STATE LEVEL FOR JUDGING IF ENTRY BLANKS ARE NOT FILLED OUT IN THEIR ENTIRETY.

AWARDS
Regional show participants will receive certificates.

High school students (grades 9 - 12) who have work selected for the exhibition may attend the Michigan Youth Arts Festival May 11-13, 1995. The exhibit will be in the Multi-Media Room, Dorothy U. Dalton Center, Western Michigan University and is open to the public.

Each artist will be invited to participate in Master classes as well as experience the full Festival. Students selected for the Top 18 will be honored at a luncheon at WMU Saturday, May 13, 1995. ALL PARTICIPANTS WILL RECEIVE A CERTIFICATE FROM MYAF STATING PARTICIPATION, TOP 18 STUDENTS WILL RECEIVE A PERSONALIZED SKETCH BOOK AT THE LUNCHEON.

STATE ADJUDICATION - MARCH 11,1995

FOR FURTHER INFORMATION
CONTACT:
M. Karen Lambert
934 N. Hudson St.
Lowell, MI 49331
(H) 616 897 - 9862
(S) 616 897 - 9222

1995 MAEA - MYAF

REGIONAL ART COLLECTION DATES

Regions 1 and 2 - together, Drop off Region 1 - Jan. 19 & 20 Cass Tech H.S. Drop off Region 2 - Bt Jan. 20 - Different Drops. OPENING RECEPTION - DEARBORN CITY HALL - SUNDAY FEB. 19 2-4PM. 3. T.B.A.		
4. T.B.A.	5. T.B.A.	6. Drop - Lakeview H.S. Jan 23
7. Feb. 27 Del. and Set up. Receipt Mar. 3. Pick-up Mar. 10 Site TBA	8. TBA	9. Judging Feb. 11 at Calvin College Reception. Feb 16
10 T.B.A.	11. Drop off Birch Run H.S. or Kingsston H.S. by Feb 17.	12. Meet Feb 4 - drop off and discuss 96 conf. at Grace A. Dow Mem. Lib. Midland
13. Jan. 20 Drop off MAISD Display Jan30-Mar.3	14. T.B.A.	15. T.B.A.
16 - 17 - 18. March 3, 8-5pm N. Michigan University Lee Hall		**State Adjudication** **Saturday - March 11, 1995** **MEA BLD. by 9:30 am.**

ADDRESSES AND PHONE NUMBERS OF LIAISONS ON ANOTHER PAGE

❒ male ❒ female

1995 MAEA - MYAF VISUAL ART ENTRY FORM

Print clearly or type. Complete all lines. **Incomplete forms will be grounds for rejection.**

STUDENT_____ TEACHER_____

HOME ADDRESS_____ SCHOOL_____

CITY_____ ZIP_____ SCHOOL ADDRESS_____

TELEPHONE (____)_____ CITY_____ ZIP_____

GRADE_____ MEDIA_____ SCHOOL PHONE (____)_____

TITLE_____ HOME ADDRESS_____

CITY_____ ZIP_____

REGION NO._____ MAEA MEMBERSHIP NO._____

GOVERNOR'S TRAVELING SHOW (Grades 7-12) 2-D work is eligible. Work will be shown for 1 year. Size limit is 30" x 30". Please indicate if your work may be considered for this show. YES_____ NO_____

PARENT/GUARDIAN'S SIGNATURE. If under the age of 18 a signature is required to exhibit work in the MAEA Student Show. Although every reasonable precaution will be taken, the sponsoring groups and host cannot be responsible for loss or damage, however caused.

Parent/Guardian Signature_____

LIAISON SIGNATURE_____

Fold up at dotted line. Attach the upper portion securely to the students' work.
Do not tear off this lower portion and do not attach it to the students' work.

1995 MAEA - MYAF VISUAL ART ENTRY

❒ male ❒ female

STUDENT_____ TEACHER_____

HOME ADDRESS_____ SCHOOL_____

CITY_____ ZIP_____ SCHOOL ADDRESS_____

TELEPHONE (____)_____ CITY_____ ZIP_____

GRADE_____ MEDIA_____ SCHOOL PHONE (____)_____

TITLE_____ HOME ADDRESS_____

CITY_____ ZIP_____

REGION NO._____

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M.A.E.A. ELEMENTARY AND MIDDLE SCHOOL ART EXHIBITS

PURPOSE: Offers the Michigan Art Education Association an opportunity to showcase a variety of art works by Michigan elementary and middle school students in grades K - 8*. The MAEA Council has endorsed this activity and considers it both a privilege and responsibility to:

- Recognize the creative ability of elementary and middle school art students.
- Value the aesthetic quality evident in student work and encourage it as possible for all students.
- Share student art work indicative of comprehensive art instruction with the public.
- Promote the Michigan Art Education Association.

PROCEDURE: Through liaisons, art educators throughout Michigan are invited to submit up to five (5) of their students' works of art to be shown in their regional exhibit. Each region may then submit a number (up to one half of their membership) of works for inclusion in the statewide exhibit. These works are to be selected by an art educator (any level) who has knowledge of the processes and developmental stages in children's art.

Works will be selected for the statewide exhibit on the basis of the following criteria:

- Quality production (appropriate for grade level)
- Uniqueness (avoid stereotypical images)
- Reflects student learning / thinking

Works selected from each region will also be screened at the state level using the following guidelines:

- MAEA membership (individual or institutional) is required for submission of work.
- No more than one (1) piece of art work representing a particular project per teacher will be shown.
- ORIGINAL, two-dimensional pieces only.
- Art must be cardboard mounted or matted (no frames) and no larger than 36" wide. It must also be covered with acetate (for protection), and include a hanging device on the back.
- Official MYAF entry form must be affixed to the back of each piece of work. Each member will receive an entry form in the fall issue ARTEACHER. Entry forms may be duplicated. WORK WILL NOT BE ACCEPTED AT THE STATE LEVEL IF ENTRY BLANKS ARE NOT FILLED OUT IN THEIR ENTIRETY.

* Only sixth grade students who receive art instruction in an elementary setting will be eligible for the elementary exhibit.

NOTE TO TEACHERS:

In order to broaden public awareness of the nature and value of art education, teachers are required to include a statement regarding the student learning that took place with the piece(s) being submitted. This statement might explain the content of the work (i.e., design problem, expression of a style, visual story, etc.) or refer to learning in art history, or indicate a multicultural study, or even reflect an aesthetic question which was discussed. The statement may be typed or handwritten (by student or teacher) on a 5"x8" card and attached to the back of the work. It will be displayed with the art work.

- MAEA also reserves the right to balance the statewide exhibit to reflect diverse student populations and children's developmental levels.

SCHEDULE: The 1995 Statewide Art Exhibits will be housed in three different locations. They will be held simultaneously in the Rotunda of the State Capitol (18 pieces) and the Michigan Library and Historical Museum. Elementary work will be displayed from March 13 to March 24, 1995. Middle School work will be displayed from March 26 to April 7, 1995. All work will then be moved to the State Board of Education Offices for display until taken down for return in Kalamazoo on May 13, 1995.

TRANSPORTING AND RETURN OF WORK:

- Transportation of elementary and middle school art work to East Lansing on March 11, 1995 is the responsibility of the region liaison.
- Each liaison should compile a list of work submitted.
- Work which does not meet qualifications (see guidelines) will be returned to the liaison upon submission.
- Liaisons will also make arrangements to pick up art work at WMU after the Youth Arts Festival on May 13, 1995. Certificates of participation will be distributed at that time.
- Students whose work is selected for display in the Capitol will be notified by U.S. mail. Their work will remain in custody of MAEA for display at the Michigan Elementary and Middle School Principals Association Fall Conference (Grand Traverse Resort 10/25 -10/27/95) or the Michigan Association of School Boards Fall Conference (Grand Rapids Amway 10/26 - 10/29/95). The work will be returned via Regional Liaisons.

LIABILITY: Although every reasonable precaution will be taken, MAEA cannot be responsible for loss or damage, however caused.

Elementary / Middle School Art Exhibits

MODELS FOR STUDENT LEARNING STATEMENTS

- **Second graders created their own versions of Van Gogh's *"Starry Night"* after uncovering the essence of his style.**
  (Learning to appreciate masterworks of art helps build visual literacy.)

- **We studied masks from other times and cultures. I created this mask using a copper repousse technique.**
  (Global studies are an integral part of art education.)

- **Students read a biography of French artist Henri Matisse. We then worked in cooperative groups to create cut paper murals in the style of Matisse.**
  (Cooperative learning experiences lead to workforce readiness for the 21st century.)

- **Our class looked at examples of Amish quilts. We then debated the question, "Can a quilt be a work of art?" I created this quilt pattern on a computer.**
  (Discussion of Aesthetic questions promotes higher order thinking.)
  or
  (The latest technology often assists in the creative process.)

- **First graders analyzed four paintings (compare/contrast) and discovered that artists often use seasons of the year as subject matter. Each created their own seasonal landscape.**
  (Engaging in Art Criticism develops critical thinking skills.)

Statements may be generated by the student and /or teacher and , if at all possible, should reflect the broad learning outcomes that could take place with a specific piece of work. Try to be brief -- two or three sentences at the most. Please type or print on a 5"x8" card and affix to the back of the work. Statements will be displayed with the art in an effort to broaden public awareness of the nature and value of art education.

Contact: Harvey Goldstein at 810-358-5453 or Elaine Litvak at 810-661-5064

❒ male ❒ female

1995 MAEA ELEMENTARY AND MIDDLE SCHOOL FORM

Print clearly or type. Complete all lines. **Incomplete** forms will be grounds for rejection.

STUDENT_____

HOME ADDRESS_____

CITY_____ ZIP_____

TELEPHONE(____)_____

GRADE_____ MEDIA_____

TITLE_____

REGION NO._____

TEACHER_____

SCHOOL_____

SCHOOL ADDRESS_____

CITY_____ ZIP_____

SCHOOL PHONE(____)_____

HOME ADDRESS_____

CITY_____ ZIP_____

MAEA MEMBERSHIP NO._____

PARENT/GUARDIAN'S SIGNATURE. If under the age of 18 a signature is required to exhibit work in the MAEA Student Show. Although every reasonable precaution will be taken, the sponsoring groups and host cannot be responsible for loss or damage, however caused.

Parent/Guardian Signature_____

LIAISON SIGNATURE_____

Fold up at dotted line. Attach the upper portion securely to the students' work.
Do not tear off this lower portion and do not attach it to the students' work.

❒ male ❒ female

1995 MAEA ELEMENTARY AND MIDDLE SCHOOL FORM

STUDENT_____

HOME ADDRESS_____

CITY_____ ZIP_____

TELEPHONE(____)_____

GRADE_____ MEDIA_____

TITLE_____

REGION NO._____

TEACHER_____

SCHOOL_____

SCHOOL ADDRESS_____

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SCHOOL PHONE(____)_____

HOME ADDRESS_____

CITY_____ ZIP_____

Dr. Eaton helps with a walking exhibit of children's African Motiff Collages.

Even Past President's need a love pat! Pictured left to right is Linda Warrington - MAEA President, Robert Curtis - Past NAEA President, and Robert Fionda - Past MAEA President.

Taking a break at Kendall!

More Conference Photos!

The 1995 Conference Committee makes their pitch!

Early morning round table discussions were worth getting up for!

A gathering of old friends!

HYATT REGENCY HOTEL
DEARBORN MICHIGAN

NOVEMBER 2-5, 1995

MICHIGAN ART EDUCATION ASSOCIATION
46th ANNUAL CONFERENCE

Since the arts are an integral part of all cultures, art educators have a responsibility to develop a curriculum which incorporates a multicultural perspective.

As students become aware of the arts, history, and traditions of the many cultures in our world, they will learn about the creativity among peoples of all cultures, as well as understanding and acceptance. Then, we can truly celebrate diversity.

MICHIGAN ART EDUCATION ASSOCIATION
46TH ANNUAL CONFERENCE
Many Cultures **ONE VOICE** *Through Art*

THIS CONFERENCE WILL FEATURE THE FOLLOWING FORMATS:

- **FORMAL SPEAKERS**
- **TOURS**
- **EXHIBITS OF MATERIALS & ARTS RESOURCES**
- **WORKSHOPS & SEMINARS**
- **VERY SPECIAL EVENTS & HAPPENINGS**
  (in the Cultural Center and beyond)

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Detroit Public Schools: Shirley Woodson-Reid H (313)935-4741 W (313)494-1560
Program: Anne Marie Herrick H (313)581-8439 F (313)582-3622

Please volunteer to work on the 1995 conference
Call anyone on the steering committee

CALL FOR PROPOSALS

Presentations should focus on one or more of the following concepts or issues with a clear outcome for the participants:

Conference Theme: *Many Cultures* **ONE VOICE** *Through Art*

- Recognizing the value of understanding the many cultures that contribute to the American experience.
- What is the role of multiculturalism in education and in our culture?
- How does cultural diversity fit in our schools and current educational reform?

Curriculum Concepts

- Art making (process & product)
- Historical, social & cultural contexts
- Analyzing & critically examining art
- Understanding aesthetics
- Portfolio assessment

Issues & Ideas

- Problem solving
- Thinking skills
- Creativity
- Cooperative learning
- Integration/Interdisciplinary studies

Complete the conference proposal form (both sides) and indicate the ways your presentation will include the above ideas, issues, and concepts.

Many Cultures **ONE VOICE** *Through Art*

1995 MAEA CONFERENCE PROPOSAL

DEARBORN, NOVEMBER 2-5, 1995 -

PROPOSALS DUE: APRIL 30, 1995.

RETURN TO: ANNE MARIE HERRICK, 7301 OAKMAN BLVD., DEARBORN, MI 48126

Please print or type

Presenter _____ Co-presenter _____

Title _____ Title _____

Address _____ Address _____

_____ Zip _____ Zip _____

Telephone (H) ( ) _____ Telephone (H) ( ) _____
(required) (required)

(W) ( ) _____ (W) ( ) _____

Presenter Certification **To all practicing arts educators: Our conference is successful because of the tremendous efforts put forth by many dedicated volunteers. With this spirit of volunteerism in mind, I am aware that if my proposal is accepted I will be required to register for the conference and pay the general registration fee.**

My current NAEA/MAEA member ID # is _____
Members will be notified of their proposal status by July 1, 1995.

Signature _____ **Date** _____

Title of Presentation: _____

Proposal Description: (25-30 word description for the conference preregistration and program)

_____

_____

_____

_____

Target Audience: (Check all that are appropriate.)

___Elementary	____ Jr./Middle	___High School	___Higher Education
___Admin./Super.	___Early Childhood	___Retired Educ.	___Research/Curriculum
___Special Ed.	___Student Teach.	___Minority Issues	___Cultural Diversity
___Computers	___Film/Video	___Museums	_____Other
___Hands On			

(continued on next page)

1995 MAEA CONFERENCE PROPOSAL (cont.)

Maximum number of Participants:_____

Time needed:____**45 min.**____**1hr. 45 min.**

Are you willing to present your session more than once?_____

Items participants should bring to your workshop. (if any)_____

_____

Budget: You may be reimbursed, a reasonable sum, for materials and/or photocopies. We must evaluate any fees that must be charged as we plan the conference.

Requests for Reimbursements: If your session requires fees for materials indicate cost of consumables) **Item**_____**Cost**_____
Item_____**Cost**_____**Total Fee per person**_____
(You will receive a form requiring official receipts; submit form with attached receipts at conference to have a check mailed to you after the conference.)

Audio Visual Equipment:
Indicate any Audio Visual Equipment that you will need for your presentation that you are unable to provide.
___carousel projector ___overhead projector ___screen
___VCR/TV other_____

Other Notes & Comments:_____

_____

_____

Recommendations for other presenters: (Especially artists and/or arts educators who can make a presentation related to the conference theme)

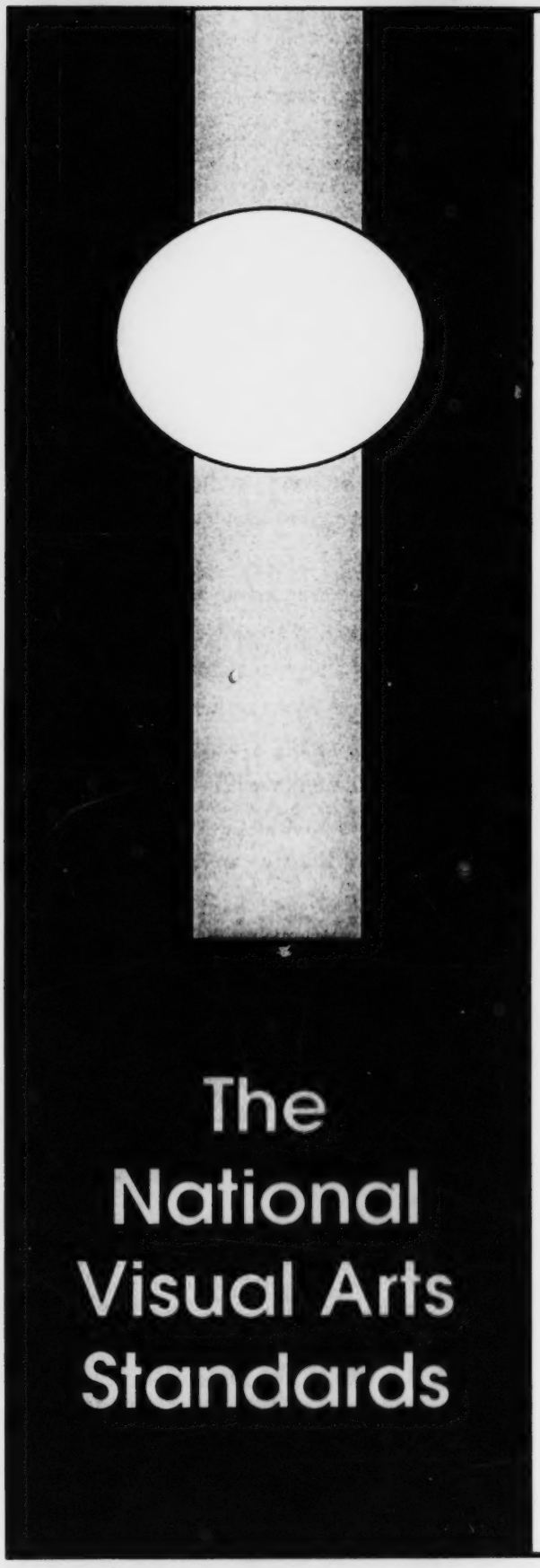
Name_____

Address_____

Telephone_____

Return to: Anne Marie Herrick, 7301 Oakman Blvd., Dearborn, MI 48126

Questions? Call: Anne Marie Herrick (H) (313)581-8439



The National Visual Arts Standards

In its new release, *The National Visual Arts Standards*, the National Art Education Association presents a landmark volume first in response to the *Goals 2000: Educate America Act.*

The booklet addresses fundamental issues central to the administration of elementary and secondary art education in American schools. The volume answers questions about what children should know and be able to do in the visual arts.

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CAN YOU HELP????

Will you be a volunteer on behalf of art education?

Wanted: Newsletter Editor(S). We need one or two people willing to put together our most important communication tool, the ***ArTeacher Magazine***. If you are interested in finding out more about this wonderful opportunity to serve MAEA then don't hesitate to call Dennis Inhulsen at (810) 603-0615 or David DeLuca at (810) 960-8648.

Wanted: Official MAEA Photographer. Do you have a camera? A darkroom? Then think about this rewarding opportunity to share your skills and document MAEA activities and events. Call Dennis Inhulsen at (810) 603-0615.

Wanted: Volunteers for Elementary and Middle School Shows. Harvey Goldstein (810) 358-5453 and Elaine Litvak (313) 810) 661-5064 need you to make these shows in our State Capitol a success.

Wanted: Volunteers to help Dan Lisik make this year's NAHS Scholarship Competition an "awarding" experience. Call Dan at (616)992-6678.

Wanted: Helpers for the 1995 Conference in Dearborn. Can you help make ***Many Cultures: One voice*** a conference to remember? Contact Marian Stephens (313) 898-4843 or Barbara Herrick (313) 581-8439 to volunteer your skills.

Wanted: Helpers for the 1996 Conference in Midland. Chairperson Mark Francisco is looking for volunteers with a sense of vision and good ideas. You can reach Mark at (517) 631-5575.

Wanted: Co-Liaison for Region 4. Do you teach in Barry, Calhoun, Branch, or Hillsdale county? Can you attend 4 -6 meetings a year to represent others in your area? Call Sally Allan at (517) 793-5262.

Wanted: Co-Liaison for Region 13. Do you teach in Manistee, Mason, Lake, Mecosta, Oceana, Newago, Muskegon or Osceola county? Can you attend 4 -6 meetings a year to represent others in your area? Call Sally Allan at (517) 793-5262 for details.

Wanted: Seminar Task Force Leaders to plan a week long professional development seminar encompassing the components of a quality art education curriculum. Like the Cranbrook DBAE seminars, this experience would incorporate production, criticism, history and aesthetics. If you are interested call Paula Miriani at (313) 884-6407.

Wanted: Ann Arbor Art Fair volunteers to plan and "work shifts" at the MAEA booth at the Ann Arbor Art Fair in July 1995. This is a great way to put the Art Fair into your summer schedule. Call Marlene Tierney at (313) 662-8109.

Wanted: MAEA Representative to serve on the *ARTS ARK* Committee to develop a multi-media campaign supporting the artS in Michigan. Call Michael Phillips for details at (810)542-7903.

Wanted: Someone with carpentry skills to repair the cases for the Governor's Traveling Show. Call Karen Lambert at (616) 897-9862 for details.

Wanted: Banner Maker. Do you want to offer your creative talents in lieu of meetings? We are often in need of banners and signs to designate MAEA activities. Contact Marlene Tierney at (313) 662-8109 if you can make banners.

Wanted: Volunteers to help with the Michigan Youth Arts Festival the weekend of May 13. Call Karen Lambert for details at (616) 897-9862.

Wanted: Co-Liaison for Region 10. Do you teach in Lapeer or Genesee county? Can you attend 4 -6 meetings a year to represent others in your area? Call Sally Allan at (517) 793-5262.

Wanted: Co-Liaison. for Region 14. Do you teach in Emmet, Cheboygan, Presque Isle, Iosco, Otsego, Montmorency, Alpena, Crawford, Alcona, or Oscoda county? Can you attend 4 -6 meetings a year to represent others in your area? Call Sally Allan at (517) 793-5262 for details.

Do you have other skills to share that are not mentioned in the above "want ads"? Call Linda Warrington at (313)994-2109 or (313) 998-0447 if there some way you would like to get involved in MAEA.

HELP WANTED

BEST COPY AVAILABLE

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F 313-582-3622
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H 313-898-4843
W 313-494-2605 ext. 615

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W 517-839-2401 ext. 131
F 517-839-2400

MAEA OFFICE
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F 313-998-0163

REGIONAL LIAISONS

The county in which you teach determines your MAEA region.

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H 313-898-4843
W 494-2605 ext. 615

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HOME PHONE ( )_____

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WORK PHONE ( )_____FAX ( )_____

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MI REGION # _____

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( ) MIDDLE SCHOOL EDUCATION (ML)
( ) SECONDARY ART EDUCATION (SC)
( ) STUDENT (STU) ( ) EL, ( ) SC, OR ( ) HE
( ) MUSEUM EDUCATOR (ME)
( ) ADMIN/SUPER OF ART EDUCATION (AS)
( ) EL, ( ) SC, ( ) HE, OR ( ) OTHER_____
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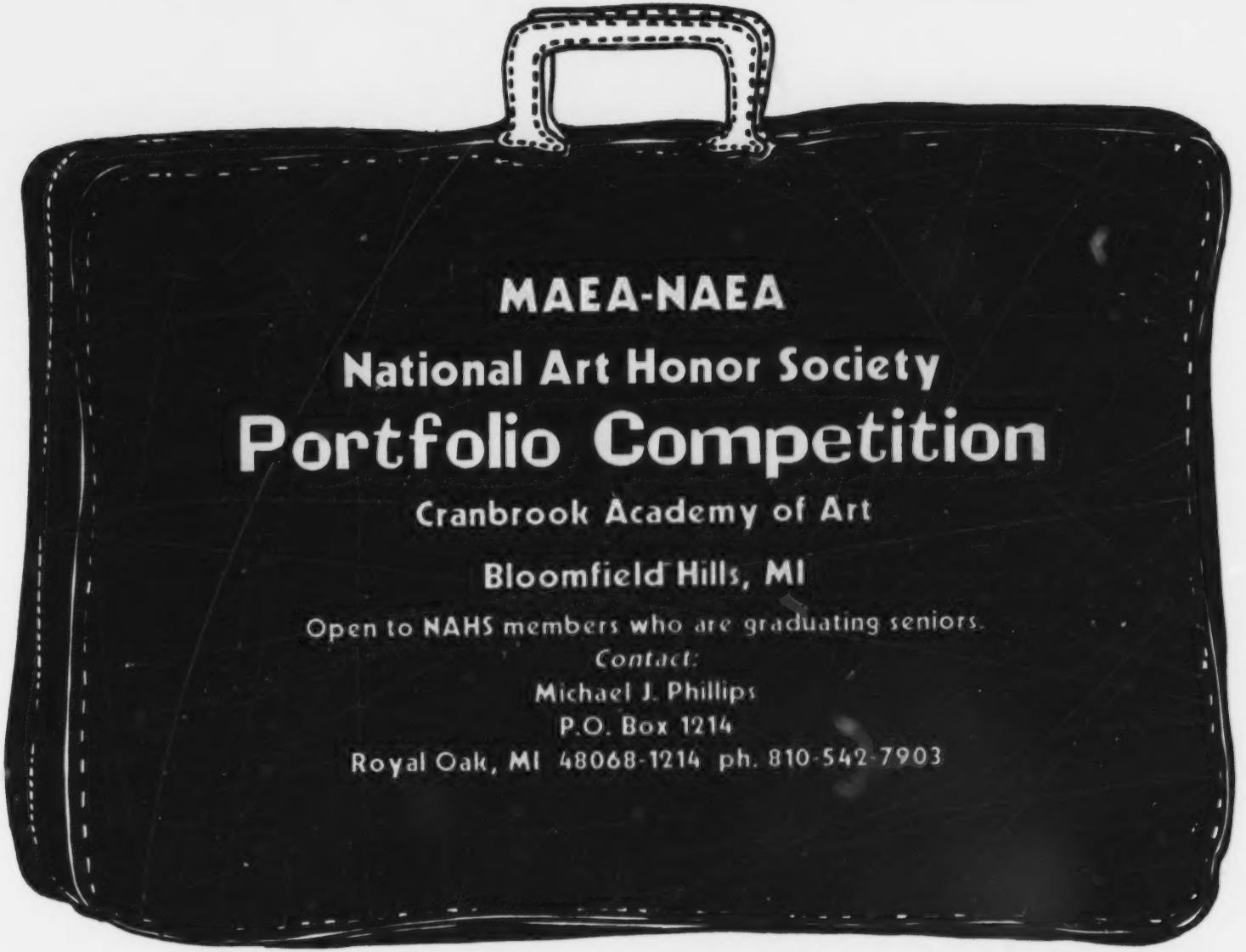

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V O I C E S . . .

Patience Helps Make a Difference...

Patience Makes a Move!

Patience Young, friend of the MAEA and to many throughout Michigan has taken a new position with StanfordUnivsersity's Museum of Art. Our loss... she leaves with many friends to take on new challenges with a museum that has no education department. In fact, she will be working in a gym while the museum is being repaired from earth quake damage. Pictured here is Patience, along with Ron Ferguson (Region 5 liaison). This is how many of the MAEA council know her, sitting around singing, talking, and representing what museums can do for kids! Thanks Patience.

Drop her a line: Patience Young - Stanford Museum of Art - Lomita Dr. Museum Way - Stanford, CA 94305-5060.

A R T E A C H E R
Dennis Inhulsen - Editor
8149 Green Valley
Grand Blanc, MI 48439

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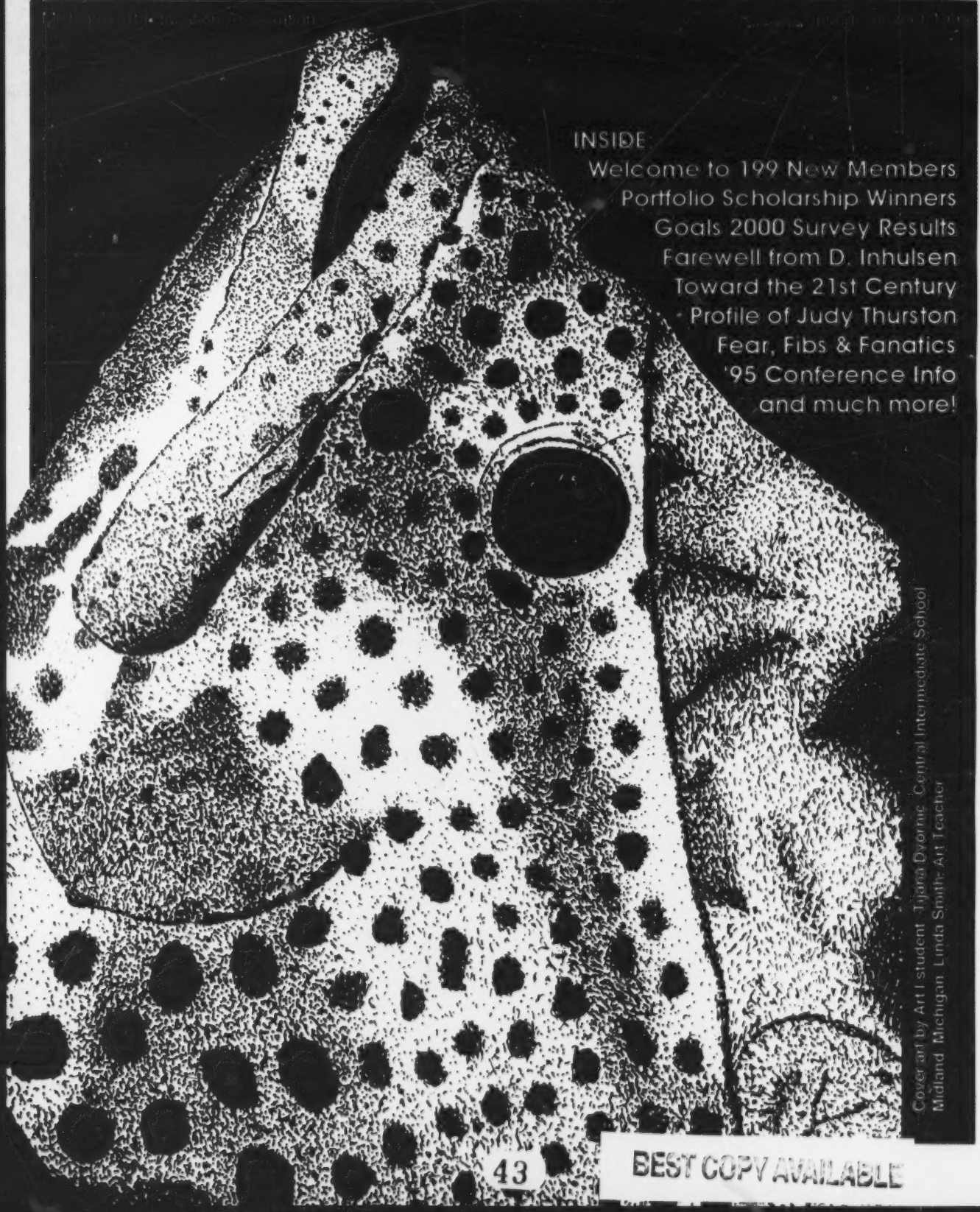

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Welcome to 199 New Members
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Profile of Judy Thurston
Fear, Fibs & Fanatics
'95 Conference Info
and much more!

Cover art by Art I student Tijana Dyorme Central Intermediate School
Midland Michigan Linda Smith- Art Teacher

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MAEA calendar

MAY 11-13, 1995
Michigan Youth Arts Festival
Western Michigan University
Kalamazoo, MI
Council meets at WMU May 13.

JUNE 10, 1995
Executive Council Meeting
New Center
Ann Arbor, MI
9:30 a.m.-1:00 p.m.

JULY 15, 1995
Deadline for Fall issue of *ArTeacher*

SEPTEMBER 22-24, 1995
Council Retreat
Higgins Lake

NOVEMBER 2-5, 1995
MAEA Annual Conference
Many Cultures: One Voice
Hyatt Regency
Dearborn, Michigan

NOVEMBER 30, 1995
Deadline for Winter issue of *ArTeacher*

IN TRANSITION: from the EDITOR

DENNIS INHULSEN/LAURIE BALL

THANKS! No doubt you've noticed some changes with the ArTeacher. Laurie Ball has taken over the editorship of our publication. As it should be with volunteer positions, it has come time for a change. Laurie is the ideal person for this job! She has experience as a published author, an exhibiting artist, and most importantly as an art educator; she has worked in the trenches and still does! We are very lucky to have her. She will move our publication forward!

THANKS! is the only word I can think of to express myself as I look back at the last four years. I don't so much think of the work, I think of the people I've come to know. It's the people who have aided in my professional and personal growth. They have changed my life. You see my work is replaceable, but I am not. It's a popular notion to say that everyone is replaceable. I disagree. We are all unique; as art educators this is believed to be a truth! I believe it so. Some say make every "day" count. Maybe we should say make every "person" count! So, the newsletter is now at Laurie's helm and she will, in her unique way, steer us to new waters.

I appreciate the many people I now know. I want to make each of them count. It is only through the MAEA that I met them. I can call art educators from all over our state. How many of us can do the same? Volunteering for me is a notch above "work for money." It's "work for love!" So all I can think of is "THANKS!" as I conclude this note. Without the MAEA I would be one of those lonely art teachers I hear about. My work with the MAEA is not finished; it's a far too good thing to not be a part of. My current project is to edit the first annual art teacher handbook to be published in early '96.

Finally, I need to thank Judy Archer for inviting me to be involved in MAEA, to Robert Fionda for asking me to publish the newsletter, to Dave DeLuca and the whole council for supporting conference '93 and to Teresa Porteous for helping with ads. Most importantly to my wife and kids for helping and understanding my work. – DENNIS INHULSEN

ARTEACHER

Michigan Art Education Association

The *ArTeacher* is the official publication of the Michigan Art Education Association. The *ArTeacher* serves as a forum for its members: expressing ideas and sharing for the promotion of art education at all levels and for all ages. All views are not necessarily the views of the association, its members, or its governing body. The ArTeacher is published quarterly.

We welcome members to contribute articles or ideas for publication. Use of photographs is fine, however, they must be of good quality and contrast. (color or B&W). We will attempt to include all material, but make no promises. Information should be submitted typed and proofread carefully. Editor prefers you DO NOT send computer disks. Materials will not be returned unless you include a SASE. Please contact the editor prior to submission or if you have questions.

EDITOR: Laurie Ball • 211 E. Collins • Midland, Michigan 48640
517/835-4577 (H) • 517/328-1248 (W) • 517/328-2950 (F)

Dear readers: **ArTeacher** *is* <u>YOUR</u> *magazine, not mine. It can only be as good as what you submit to me. Please take the time to document what is going on in your classrooms and send it to me by deadline dates. I would also like to feature student art on the cover; send good quality black & white line art. I welcome any and all suggestions on how we can make this the best looking and best content-filled of all of the state association newsletters.*

Dennis is going to be a tough act to follow; HE deserves a big THANKS. In putting together this issue, I've found that the easy part is working at the computer, composing these pages. The hard part is <u>*waiting for the mail*</u>*. When submissions don't come to me, I cannot get an issue out.*

The success of ArTeacher is in <u>*your*</u> *hands.*

-LAURIE BALL

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Message from the
PRESIDENT

LINDA WHITETREE WARRINGTON

I would like this column to take a different direction from the usual commentary on MAEA activities. More than once recently, I have been asked my opinion about the role of art education in the interdisciplinary curriculum. This is a question I feel we all must wrestle with in this changing educational climate. The available research and resources on interdisciplinary curricula quite often puts the arts in a less than honorable position. Too often music is used just to introduce lessons and a visual art project is used to enhance learning or to let students show what they've learned in another way. When it comes time to determine what students know and can do as a result of instruction, the more standard measures of student achievement are given the most credibility. Therefore, we have a responsibility to continually point out connections to the arts in everyday life and student achievement.

Those of us who have invested our lifework in educating children and the public about and through visual art, recognize that interdisciplinary instruction *can be* really meaningful...if the arts teachers and teachers of other subjects or in elementary classrooms work together as full equal partners. If the mission is to develop curriculum that honors both sides of the brain, employs multiple intelligences, offers real world experiences and provides opportunity for imaginative, creative solutions then interdisciplinary curriculum that infuses the arts is the right direction.

As art educators we should try to help each student achieve more than they ever felt possible and take time to remind students what they've learned while enjoying the process. According to a 1993 publication by Howard Gardner, "The school we envision commits itself to fostering students' deep understanding in several core disciplines. It encourages students' use of that knowledge to solve problems and complete tasks that they may confront in the wider community. At the same time, the school seeks to encourage the unique blend of intelligences in each of its students, assessing their development regularly in intelligence-fair ways."

Let's look for good models, where interdisciplinary education that infuses the arts as an equal partner in the education of children kindergarten through twelfth grade. Let's share what we find.

Question: How do we thank Dennis Inhulsen for his years of service in creating our very best advocacy tool, the *ArTeacher* magazine? ***Answer:*** By finding him a good replacement. Thank you Laurie Ball for accepting a new challenge to be the editor of *ArTeacher* magazine.

MINI-CONFERENCES

Your feedback is appreciated!

Based upon the survey conducted during the fall conference, a committee is now looking at the possibility of offering regional mini-conferences for MAEA members.

If you have any thoughts on this issue, would you please contact:

Michael Phillips
MAEA President-Elect
Home (810) 542-7903
or Work (313) 494-7567.

An Update on Rewriting the

Michigan Arts Education Content Standards...

Cheryl L. Poole, Gifted and Talented Consultant, Allegan County ISD, has been contracted with the Michigan Department of Education to chair a committee to revise the Michigan Arts Education Content Standards and Benchmarks. The committee is faced with several issues: 1) Aligning the Michigan standards with the standards developed recently at the National Level; 2) Creating a document that is manageable yet visionary for arts education in Michigan; 3) Providing enough detail and specificity so that it is a useful document for local curriculum development; 4) Packaging the document in such a way that it aligns with other curriculum initiatives in Michigan; and 5) Completing the rewriting process by early May.

Serving on the committee with Cheryl are educators representing each of the arts areas including: Kathryn Borton (D), Jim Brooks (T), Jennifer Davidson (M), Maxine DeBruyn (D), Delores Flagg (VA), Ginny Foster (ALL), Lora Frankel (D), Harvey Goldstein (VA), Victoria Holley (D), Deborah Scott Katz (M), Paul Lehman (M), Fredric Lee McLaughlin (VA), Joann Ricci (ALL), Linda Warrington (VA), and Susan Wood (T).

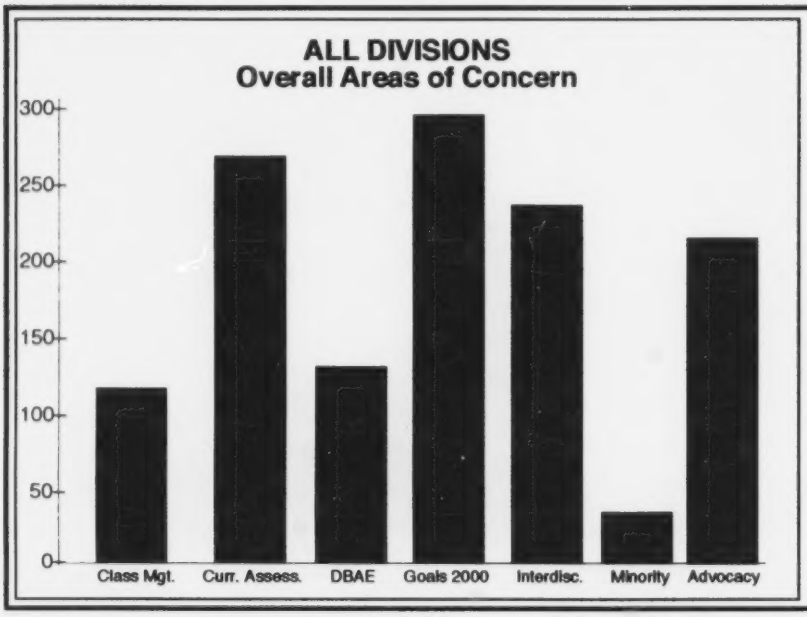
Michigan **Goals 2000** Initiatives

by Robert Fionda and Harvey Goldstein

Based on a recent survey conducted by the MAEA, art educators are aware and highly supportive of Goals 2000 (see below). Unfortunately, our state Department of Education's once sterling curriculum has been drastically revised, and arts education is not a part of the core curriculum. This creates a frustrating dilemma because arts educators must indirectly link their proposals with other disciplines. This makes Goals 2000 funds almost inaccessible. Whatever initiatives that are taking place in Michigan with Goals 2000 are strictly grass roots, sporadic, isolated, and individualistic.

Our association's political energies are targeted to re-establishing a fine arts consultant at the state level, rewriting a weakened arts curriculum and addressing a series of political decisions that have left Michigan arts educators reeling and discouraged. The federal government has invited arts educators to partake of a unique opportunity, but our state's refusal to acknowledge the arts as an equitable academic discipline, makes accessing of Goals 2000 funds a dream. -R.F.

Results of the Division Level Survey which was conducted at the Annual Business meeting in Grand Rapids, were presented to MAEA Council at the January, 1995 meeting. Although results were tabulated for each of the division levels, the cumulative results are shown below (you may contact Harvey Goldstein for complete profile).



michigan
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DIVISION LEVEL SURVEY

NOVEMBER 1994

Classroom Management – 117
Curriculum Assessment – 261
DBAE – 126
Goals 2000 – 297
Interdisciplinary – 238
Minority – 34
Advocacy – 216

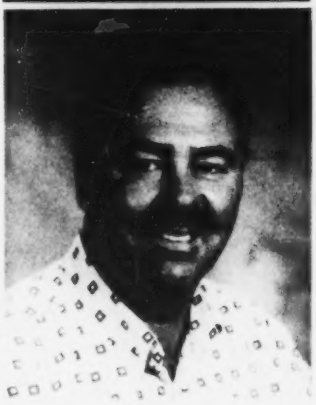
-H.G.

At a glance, one can see that an overriding concern of those surveyed is "GOALS 2000/NATIONAL STANDARDS." Of course, these are not one in the same and, in retrospect, should have been two separate issues. CURRICULUM/ASSESSMENT continues to be a major area of concern as does the topic of INTERDISCIPLINARY STUDIES. These areas of concern ranked high in all division levels, with the exception of Middle School and Higher Ed/Supervisory who ranked ADVOCACY the highest. As might be expected, those in the Student Division ranked CLASSROOM MANAGEMENT as their area of greatest concern.

Members were then asked to choose the most effective ways of addressing these areas of concern. Choices ranged from the standards like Fall Conference and *ArTeacher* to new ideas such as mini-conferences and teleconferences. The data for this section was incomplete – members were either confused by the directions or found it difficult to respond in the luncheon/meeting setting. In any event, a casual count suggests that in addition to our Fall conference and *ArTeacher*, those surveyed feel that the regional mini-conference would be an effective way to address the needs of members. At this time, an ad hoc committee has already been appointed to explore the feasibility of developing mini-conferences as a new service to our membership. -H.G.

NAEA delegate REPORT

ROBERT FIONDA



My report deals with one national issue (if implemented) that will radically affect the national infrastructure of the National Art Education Association and its membership. This issue deals with the total restructuring of the NAEA.

Two years ago the NAEA Delegate Assembly requested the Board of Directors to look into ways the association could be restructured. This request was based on a perception that the association had become unwieldy in addressing art education issues and meeting the immediate needs of its membership in a more equitable manner. Questions were raised asking whether the NAEA could meet the fast moving educational challenges of the Year 2000 while strapped with a representative decision-making structure that had grown cumbersome.

In response to a Delegate Assembly request, the board established a NAEA Restructuring Task Force of seven respected leaders in the NAEA. This group was directed to review our current system and research how other national associations operate and offer a plan to streamline or update the structure of the NAEA while maintaining representation for its membership and its varied special interests.

The task force presented a plan (it must be assumed there will be subsequent versions) that the NAEA could be reorganized into an Executive Council of seven that would be empowered to make policy and financial decisions similar to what the NAEA Board of Directors does now. This smaller board would be made up of the NAEA President, President-Elect, Past President, Executive Director (non-voting) and four elected representatives from a Governing Board of state representatives, divisions, regions, special interests and other concerned art education groups. Governing Board members would be elected by the group they represent.

The four elected representatives to the proposed Executive Council would be selected through a process of assembly politics where special interest groups would form coalitions to choose an acceptable candidate to voice their concerns. Working groups would be established to address art education issues and special tasks at the direction of the Governing Board.

This restructuring plan was presented in a public hearing for membership input at the 1994 Baltimore NAEA Convention. A draft report was then presented to the NAEA Board of Directors in Reston during their 1994 summer management meeting. The draft report was acknowledged by the board at their September meeting but no action or discussion was taken.

After reviewing the current NAEA Constitution, I believe the following procedures would ensue if the NAEA Board of Directors decides to implement this or any other restructuring plan. It would be reviewed by the Delegate Assembly with a call for recommended modifications and then a new national constitution would have to be written to accommodate this or any restructuring plan. Final approval of the restructuring plan to the national membership is the responsibility of the NAEA Board of Directors. Passage must be approved by a majority vote of the national membership.

As your representative to Delegates Assembly and as NAEA Association Development Chair, my questions lie with equitable empowerment. The constitution needs to accurately explain who has the ultimate power for making decisions (policy, financial and administrative) and that a system of checks and balances be written into the constitution that allows petition and redress by this new governing board with the executive council. It is important to have a national association that is sensitive, flexible and quick to address national concerns and internal issues but it is not advisable to design a system that places power into the hands of a select few without safeguards and accountability.

I conclude this report with the following questions for MAEA/NAEA members to consider. Will restructuring the NAEA become a reality in the near future? The answer will be found with the impartial actions of the current NAEA representatives and its officers. Are they willing to initiate changes that might divest them of their positions and power? If a need truly exists, are they willing to reorganize the NAEA to better serve its members and its mission to advance art education?

Fear,

"Theater, art, literature, cinema, press, posters and window displays must be cleansed of all manifestations of our rotting world."
-Adolf Hitler

This century's loudest battle over censorship of the arts emerged in the late 1980s, and the two sides are still scrapping like the Montagues and Capulets. In the eye of this maelstrom lies the National Endowment for the Arts (NEA). Since artistic freedom bears on art education, and since such issues of philosophy and politics are entirely appropriate within the public school art curriculum, a few thoughts are in order. When the NEA comes up in dinner party conversation, the topic is invariably the small amount of NEA-funded art that is controversial. Overlooked are such NEA-supported endeavors as the Opera House in Bishopville, South Carolina; Montana's Center for the Performing Arts in Great Falls; the Dance Theater of Harlem, New York; or the Idaho Dance Arts Alliance. Many of the NEA's grim-jawed critics do not know that it supported a number of nonprofit theater productions that went on to fame, including *Driving Miss Daisy, Children of a Lesser God, A Chorus Line, Madame Butterfly,* and *Annie.* It regularly brings the award-winning series "Dance in America," "Live from Lincoln Center," "American Playhouse," "American Masters," "Live from the Met," and "Wonderworks" to television audiences numbering in the millions. It initiated arts events in our rural heartland, such as the annual Cowboy Poetry Gathering in Elko, Nevada; the Santa Fe Opera in New Mexico; and Ballet West in Salt Lake City.

The NEA supports art education, annually funding 10,000 artists-in-residence at over 11,000 sites in all fifty states, reaching 103,900 teachers and 4.5 million students. In Texas the NEA supported a partnership between the Houston Independent School District and five Houston-area performing arts groups, as well as an exhibition at the San Antonio Museum of Art titled *Mexico, Splendors of Thirty Centuries.* The exhibition was attended by 265,000 visitors who spent a total of $82,000,000 (roughly half of the present NEA annual budget), generating millions in tax revenue. A complete list would run a bit long – since its creation three decades ago, the agency has awarded tens of thousands in grants. Estimates of the number that have received negative publicity range from ten to thirty, depending on who is counting. Do you sense that your community knows this? Did *you* know it? Do your students know it? This situation creates a potential minefield for elected officials who have jumped aboard the "dirt and filth" bandwagon – if the NEA should become crippled by budget cuts, the tenor of the public hue and cry may change when voters discover what they have lost for the 63 cents per person per year that they were paying.

When Congress allocates funds to the space program or AIDS research, it does not presume to know how the funds should be spent. It relies on experts. As long as the hard-earned money of American taxpayers bankrolls the NEA, it is essential that decisions over how that money is spent are left to experts – the members of the art community – not aesthetic mountebanks such as Jesse Helms, who chooses to curse the darkness rather than light a candle. The lesson of Richard Nixon seems lost on members of his party, some of whom still believe in bleeping out words, in blacking out images, in 'erasing the tape'.

Congress might show a bit more confidence in the art teachers in our public schools and universities who provide our nation's youth with the ability to make informed discriminations between weak art and strong, to appreciate their constitutional right to free expression, and to respect the rights of those with whom they disagree. An art teacher can guide children along the middle ground between totalitarian rigidity and undisciplined ranting. An art teacher can instill in students not only a respect for freedom of expression, but the maturity to exercise it wisely. With art education, the public can keep pace with the art of its own time; without it, understanding may take a century – note the French Impressionists, who were mocked during their lifetimes for making "bad" art.

Some members of Congress do not realize that art – regardless of its social, political, moral, sexual, or religious content – is judged by the even hand of time. Time consigns inferior images to art's ash heap, and it makes these

Fibs, and Fanatics

Dennis E. Fehr
Associate Professor of Curriculum & Instruction
Graduate Art Department Program Coordinator
University of Houston

consignments according to only artistic criteria. One may be bored, or even hurt, by images offering views in conflict with one's own, but citizens of a democracy have a right to display those images. An occasional encounter with an offensive or innocuous image is a small price to pay for artistic freedom.

After all, efforts to silence opposing voices speak ill of one's faith in one's own beliefs. Such lack of faith reveals the fear that one's beliefs cannot stand up to critical examination. It reveals the fear that exposure to opposing views will lead one to be seduced by some pied piper of painterly paralogisms. One might presume that people would welcome opposing views, grateful for the opportunity to contrast them with their own in the freemarket of ideas, letting the weaker ones die their own death without "help from the government."

Why, critics lament, do art experts not recognize 'sewage' when they see it? The fact is that we can. No one is better able to discriminate between strong and weak art than one who has chosen a career in art and studied the discipline for years. No one other than a trained astronaut is able to pilot a rocket. No member of Congress would presume to try it. A C-SPAN viewer may observe that, although some of Congress' most vocal critics of the NEA cannot pick ties to match their suits, they claim sufficient expertise to make judgments about late-twentieth-century art, which is just as sophisticated as late-twentieth-century science. Some members of Congress seem eager to corner themselves into the curious position of telling the art world what good art is. They forget – or never knew – that government regulation of the art-making process comes in like a lamb and turns into a wolf. This was evidenced in both the Soviet Union and Nazi Germany, where images of the blond Aryan 'ideal' were used to promulgate state fantasies of the 'noble worker', a figure that toiled joyously in the fields of state farms. It seems unwise to mimic the art policies of the two least successful governments in history.

At a Nazi Party Congress held in Nuremberg in 1935, Adolf Hitler said, "Art must be the messenger of noble and beautiful things, of all that is natural and healthy... Anyone who wants to excuse the paintings and sculptures...of our Dadaists, Cubists, and Futurists, or our pretentious Impressionists...has really no idea of the function of art, which is not to remind mankind of its deterioration, but rather to counter it with the eternally beautiful and healthy... And don't talk to me about 'threat to artistic freedom'! Just as one does not allow a criminal to kill his fellow man, without thought of restricting his freedom, one does not grant anyone the freedom to use his sordid imagination to kill the soul of a people."

Although one hears echoes of this philosophy in the rhetoric of the religious and political right, the good news is that, nationally, reason prevails over such crackpottery. The NEA debate has softened the tone of our national rhetoric. The U.S. today tolerates a wider array of images than it has at any time in its 219-year history. Many conservatives, who once would have opposed the public display of Robert Mapplethorpe's photographs regardless of funding source, now acknowledge the public's right to view them so long as such display is not underwritten by tax money. While this development represents a welcome shift in thinking, the objection to tax support of the arts is itself a house of cards. For example, one regrets tax dollars spent on soldiers killed by 'friendly fire' in wartime, but this does not place one in favor of shutting down the Pentagon. Then let us not place handcuffs on our artists, or blinders on our art teachers.

Artists often choose not to collaborate in the fiction that the world is flat and pretty. They often are unwilling to feed a public craving for reassurance. They realize that certainty corrupts, and that powerful certainty corrupts powerfully. Some of today's elder statesmen and women of the art world saw it in Germany half a century ago.

Never again.

TEACHER AS ARTIST

by Joseph Pizzat
Chairman, Creative Arts Division
Mercyhurst College
Erie, Pennsylvania

Teaching is an art. Teaching, like art, must be an intensely personal endeavor. Like art, teaching demands many skills – but not for their own sake. They both demand knowledge which must lead to creative action and learning. Art is an ever-changing process, as teaching should be. Art is defined as the aesthetic product of creative thinking and creative action. The art product evolves from a process of thinking, feeling, and doing which results in a tangible form. Such is teaching, with the end product being the total growth of children.

The teacher must be an artist. The creative artist is usually a person who is self-actualizing, inner-directed, highly imaginative, inventive, original, and highly sensitive to his experience and his environment. He is of necessity deeply committed to his art. He is in love with what he does.

The true artist is also compelled by forces within him to create, to produce, and to imagine. He derives his greatest satisfactions from his involvement in his work. The teacher must have similar qualities and drives to become a teacher of quality. He must know, too, that he is unique as a person.

The artist asks himself about his art, "What have I contributed to the world of art that no one else has given it?" The creative teacher must ask of his existence, "What have I given to children that they could not have gotten from someone else?"

The creative teacher, like the artist, must get his primary satisfaction from his work.

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RUTH BEATTY:
ART EDUCATION ADVOCATE EXTRAORDINAIRE

by Marlene Tierney, Region 3 Liaison
Art Teacher, Abbot Elementary, Ann Arbor Public Schools

Her mother was on an excursion boat that passed under Niagara Falls when she became ill. She soon realized that she was pregnant, not sea sick, with her second daughter, Ruth. Ruth (Kiesling) Beatty would turn out to be as vast and powerful as the Falls themselves. Art education in Michigan has lost a tireless advocate; Ruth died at her home in Ann Arbor of cancer on St.Valentine's Day, 1995.

In high school, Ruth excelled in many endeavors. She was a Renaissance woman from the very start: newspaper writer, sportswoman, honors scholar. After high school, Ruth began working in an advertising agency but she knew she had to go to college. Her parents took her to Penn State to look around and she loved it. Her folks put down a small deposit to ensure her admission and she was on her way. In her sophomore year, her artistic side began to flourish. Her parents convinced her to get a degree in education as well as in art – just in case! She graduated with a double major. Later she would go on to get an M.A. from the University of Michigan.

Ruth needed a way to support herself, so she started interviewing before graduation. She heard about a teaching position and landed a job near her hometown in Bucks County, Pennsylvania, making $1,100 a year. She found out she loved the whole gamut of teaching – the kids, the subject, the extracurricular activities. Teaching in four different elementary schools kept things at a lively pace. She was always an innovator and a rebel, and often got called into the principal's office to explain herself. After three and a half years of teaching she quit teaching to work for an attorney in Philadelphia. But, she missed the challenge and rewards of teaching and returned to a position that gained her some notoriety. It was Christmas time and the town school in Hatboro let Ruth's students paint the windows with seasonal decorations. This was so avant-garde that the Chamber of Commerce voted her a raise!

In 1965 after 21 years of teaching in Pennsylvania, Ruth was lured to Ann Arbor to become the Art Coordinator for Ann Arbor Public Schools. During her tenure, she changed the face of Art Education in Michigan. Her innovations and improvements still resound throughout Ann Arbor and Michigan. When she came to Ann Arbor to start her job as Art Coordinator, there were only 26 art teachers in the system and the facilities were awful. Many teachers taught art from a cart that they wheeled from room to room. Most schools didn't have kilns or many of the other basic supplies we take for granted today. She fought to get a certified art teacher, an art room, a kiln, and art instruction to every student in the system. As a result of her efforts, all schools in Ann Arbor now have art rooms, kilns, and certified art teachers. She single-handedly raised the image, impact, and importance of art in the educational curriculum to the point where people now recognize art as core learning and a discipline worthy of respect.

Ruth received many honors, awards, recognition, fellowships and scholarships in her rich lifetime. Shortly after her marriage to Don Beatty, Ruth applied for and received a John Hay Fellowship in the Humanities at Bennington College. Later, a fellowship in Advanced Art Appreciation took her to Ohio State. A scholarship in Creativity took her to the University of New York at Buffalo, where she was eventually made a colleague of the Creative Education Foundation and taught Creative Problem Solving there for fourteen years. She also taught Creative Problem Solving at University of Michigan-Dearborn for ten years. Pennsylvania State University gave her an Outstanding Alumna award in 1984. She was named Art Educator of the Year by the Michigan Art Education Association. She was honored by the Michigan State Legislature and widely respected by all who came in contact with her. She fought for the arts in education on all fronts: local, state, and national. Right up until her death she was lobbying for and actively supporting art education. All of us who knew her will miss her and her extraordinary contributions to furthering the goals of art education!

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MICHIGAN COUNCIL FOR ARTS GRANTS PROGRAM BRINGS COMPUTER ART TO WALLED LAKE SCHOOLS

The Walled Lake School District was one of only two school districts in the state to be awarded a first year Artist-in-Residency grant from the Michigan Council for Arts and Cultural Affairs for the 1994-95 school year. A steering committee of teachers, administrators, parents and teachers worked diligently raising the required $20,000 matching funds and submitting a proposal that would impact the largest number of people in the Walled Lake School community. The committee selected computer artist Dan Eller as the artist to "reside" in the 17 schools in the district. The group felt a computer artist could assist students and faculty with new technology art tools and be better utilized than any other media artist. Eller has been working with his "core" group of students at the host school, Walled Lake Central High School. These sixteen students get daily hands-on experience on the computers purchased with the matching funds raised. Other schools in the district have had presentations on the computer as a fine arts tool. The steering committee plans to re-apply for the grant for the full three years permitted under the guidelines of the Michigan Council for Arts and Cultural Affairs.

ELEMENTARY PROGRAM

Computer artist Dan Eller visited elementary schools in the district to share his expertise with students, art teachers and elementary media specialists. Presenting slides of actual computer-generated images, Eller introduced the concept of the computer as an artist's tool to upper elementary students. After the assembly, students had hands-on opportunities to try computer art. Some media specialists and technicians scanned a photographic portrait of every student. Using the software program, 816 Paint, and with the guidance of computer artist Eller, each student was able to alter his/her own image by adding all sorts of variations. Eller's assistants, Mike Miller and Erick Carlson (members of the core group) observed that everyone was enthusiastic about this high tech art experience. Other elementary students created their own work using the mouse instead of a paint brush or pencil.

PROJECT REACHES BEYOND THE BORDERS OF WALLED LAKE AND THE NATION

During their stay at sister school, Walled Lake Central, Russian exchange students from Khimki #4 school, Moscow, Russia, spent time with computer artist, Dan Eller, and were exposed to the software "photo shop." While some were timid on the computer, most were intrigued with the possibilities of creating, altering and transforming visual images via the computer. Spanish exchange students had the same opportunity during their visit to the United States and sister school Walled Lake Central. Plans are underway to send these images via the Internet to these and other schools.

THE "CORE GROUP"

The "core group" are those students working on a daily basis with the artist-in-residence. It is made up of 16 Walled Lake Central students interested enough in computer art to submit a formal application and wait until the third week of school to learn if our grant application had been selected for funding. Working everyday first hour in the new computer art lab, some members come to the group as serious art students, while others come with a background in computer science.

Projects started with simple black and white images creating pattern and repetition. Other projects began with a written and oral report on a period in art history. Students then created a piece of computer art that was done in the style of that particular period. One student selected Pop Art. Following this style of art, he took today's popular images and used the computer tools to create Pop Art 1995 style. The "tools" in the computer art software lent themselves especially well to pop art scanned into the computer. The "Mandala Project" took the concept of circular designs to create self-reflective portraits. Again the computer software was able to create interesting repetitive images. Without having to redraw an image over and over again, students at the computer can quickly "copy and paste" images numerous times. The computer enables students to push things to the limit without the risk of ruining the original image. The computer becomes a learning tool in the visual arts as well as a tool for creating. Students learn first hand color theory that took Josef Albers years to paint. We have only scratched the surface of what the computer can do in the art room.

WORKSHOP AT OAKLAND SCHOOLS

Computer artist Dan Eller presented a workshop entitled "Computer Artist in Residence" at the second annual "Arts Extravaganza" at Oakland Schools on October 14th. Coordinated by Fine Arts Consultant Jennifer Davidson and MAEA Region 7 Liaisons Mary Grosvenor and Bill Harmon, this regional mini-conference brought together Oakland and surrounding counties' art educators for the season's first professional sharing of successful programs.

ANN ARBOR TECHNOLOGY PROJECT VISITS WALLED LAKE

Visual Arts and Music Coordinators, Linda Warrington and Deborah Katz, from Ann Arbor Public Schools presented their joint technology project to the Fine Arts Department of Walled Lake Central High School and guests. This project placed a computer-based arts workstation in each ann Arbor middle and high school. Each workstation included a Macintosh IIci computer with software that allowed users to create images, music, movies and more. This was of interest to Central's fine arts team as it explores areas for collaborative undertakings within its department. Guests included art and music teachers from elementary schools, elementary principals, computer science teachers and others from neighboring school districts.

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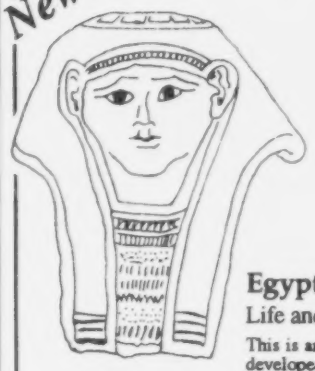

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Members in Action
PROFILE

JUDY THURSTON

Art Teacher, Farwell High School

Recently I presented a workshop on "Creativity in the Classroom" at a workshop for the Student Michigan Education Association on the campus of Central Michigan University. While there, I found myself speaking with great conviction about the importance of establishing a vision for our classrooms and using that vision and the goals that evolved from it, as a guide for all that we plan and do in our own classrooms. Making a plea for clarity of vision seemed to be a reasonable request. What surprised me was the depth of emotion that making that plea evoked in me. I began to feel a little like a revivalist preacher, trying to lead my flock to make a commitment. As a Michigan art educator in the 90's, loving my career is about as politically correct as running a Bambi Burger stand at a vegetarian convention. It may be necessary to have the furor and faith of a revivalist preacher to survive as an art educator.

Like many of us in the visual arts, I have worn a variety of hats before becoming a full time art educator. I was a window decorator for an area department store, a teacher of senior citizens and pre-schoolers, a clerk in a book store, an English teacher, a speech and dramatic arts teacher, a watercolor artist, and at last, a full time art teacher at Farwell High School. In addition to my full time teaching position at Farwell, I teach art education at Mid Michigan Community College. Balancing the last three jobs is a juggling act. Being an artist as well as a teacher creates a constant struggle for time. However, both roles are necessary expressions of my personal creativity and foster a sense of fulfillment and self-esteem in my life. I need the constant challenge of helping my high school students grow creatively through guided explorations. I also feel a great obligation to share my love of art education with future elementary teachers. As a teacher of educators, it is my goal to demystify art education for them and give them enough direction and hands-on experiences that they will develop a sense of ownership for the visual arts.

When I think about the vision and goals I have set for my classroom, I see a classroom curriculum based on the four art disciplines promoted by Disciple Based Art Education: art history, aesthetics, art criticism and art production. I also envision a place where there is an atmosphere of acceptance and caring, where one may take creative risks without fearing negative reactions by peers or by the teacher. I see a place where commitment to real craftsmanship is shared, and where all of us, students and teachers alike, strive to become life-long learners in the arts. Lofty goals? You bet! Anything less than goals of this caliber would be a disservice to my students and to me. Have I met all of these goals? Well.. I'm working on them day by day. Every new class that enters my room brings with it new challenges and new opportunities.

Some of the opportunities that have come my way have meant great changes in my classroom. For six years my students and I took advantage of the central campus setting of rural Farwell Area Schools to create and run the Art Partners Program. The advanced students were trained from a D.B.A.E. curriculum I developed, and taught their "own" elementary classrooms for the year. Our central location allowed my students to go to the elementary building twice a month and share their love of art with the younger students. This was the elementary students' only regular exposure to art education. The results were very rewarding for both the high school "Art Partners" and for the elementary students who became their students. As well as learning art concepts well enough to successfully teach them, high school participants showed marked growth in self-esteem.

Another window of opportunity came as a result of my receiving a National Humanities Grant through a program at Ohio Wesleyan University. After my summer studies in Italy, we have started a special "Farwellian Renaissance" of our own. Students in an advanced class have been committed to studying the Renaissance and creating their own '90's version of a Renaissance workshop in ceramics and painting. After students successfully completed an original clay mask based on Dante's Inferno, they created ceramic mugs so we could celebrate with a cappuccino party. Before the last sip of cappuccino was gone, we were in the beginning stages of studying Renaissance painters as inspiration for our painting workshop. Our classroom proudly displays a workshop crest designed and painted on the wall by students. The classroom is currently in a buzz of excitement as we finish our paintings and we begin silk-screening and air brushing our class t-shirt (opposite). The t-shirt is a cooperative effort, with student Mike Brewer as team leader. We will soon be proudly wearing our "Farwellian Renaissance" t-shirts to show our school and community that exciting things are happening in the art room.

What's next for my classroom? Ask me after I get back from a summer alumni session in watercolor painting and pictorial composition with American realist painter Jack Beal and watercolorist Sondra Freckleton. Every new experience brings with it wonderful possibilities for my classroom. Each must be carefully measured against the vision and goal I have set. Like buoys in a channel of water, this vision and these goals help provide safe passage.

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NOVEMBER 2-5, 1995

MICHIGAN ART EDUCATION ASSOCIATION
46th ANNUAL CONFERENCE

Since the arts are an integral part of all cultures, art educators have a responsibility to develop a curriculum which incorporates a multicultural perspective.

As students become aware of the arts, history, and traditions of the many cultures in our world, they will learn about the creativity among peoples of all cultures, as well as understanding and acceptance. Then, we can truly celebrate diversity.

MICHIGAN ART EDUCATION ASSOCIATION
46TH ANNUAL FALL CONFERENCE
Many Cultures ONE VOICE Through Art

THIS CONFERENCE WILL FEATURE:

KEYNOTE SPEAKERS:

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President Elect, USSEA
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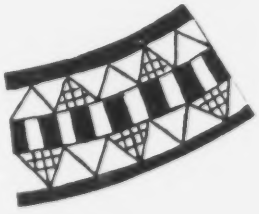
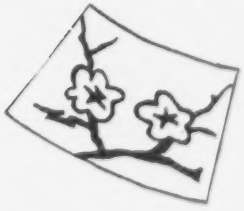


FRIDAY:

Tours: Wright House & Cranbrook • Pewabic Pottery • Museums • Schools • & more...
Administrators' Luncheon
Evening Banquet
& more...



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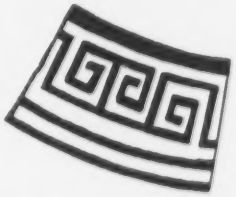

MAEA Members' Exhibit
Students' Exhibits

WORKSHOPS & PRESENTATIONS

VENDORS

MICHIGAN ART EDUCATION ASSOCIATION

MEMBERS EXHIBIT
SCARAB CLUB
NOVEMBER 2 - 4, 1995

The Michigan Art Education Association has been invited to exhibit at the Scarab Club in the Detroit Cultural Center during the Annual Fall Conference. In keeping with the Scarab Club's professional standards, the exhibit this year will again be juried. For transportation purposes and to make the delivery of the work easier on the liaisons, only small and medium 3-dimensional work will be accepted and 2-dimensional work will be limited to 36" x 48". Your MAEA Liaison Officer(s) will accept no more than 2 pieces of work per person. The Liaison Officer will bring the work to the September 22-24 meeting where it will be collected and taken to the Scarab Club for jurying.

For further info and labeling instructions contact your Liaison Officer in September or one of the coordinators of the exhibition: Gayle Glenn, 15006 Biltmore, Detroit, MI 48227, (313) 837-7309; Linda Logan, 10705 Nadine, Huntington Woods, MI 48070-1519, (810) 546-5984; Denise Billups Walker, 3381 McClure, Troy, MI 48084, (810) 643-0427.

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THURSDAY

Go on a Gallery Crawl

FRIDAY

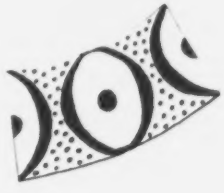
Members of the Conference are invited to become a part of the MULTICULTURAL FUNFEST

Dress in your favorite ethnic attire and join us at the Annual Banquet. Stay for the entertainment and participate in the ethnic dancing.

SATURDAY

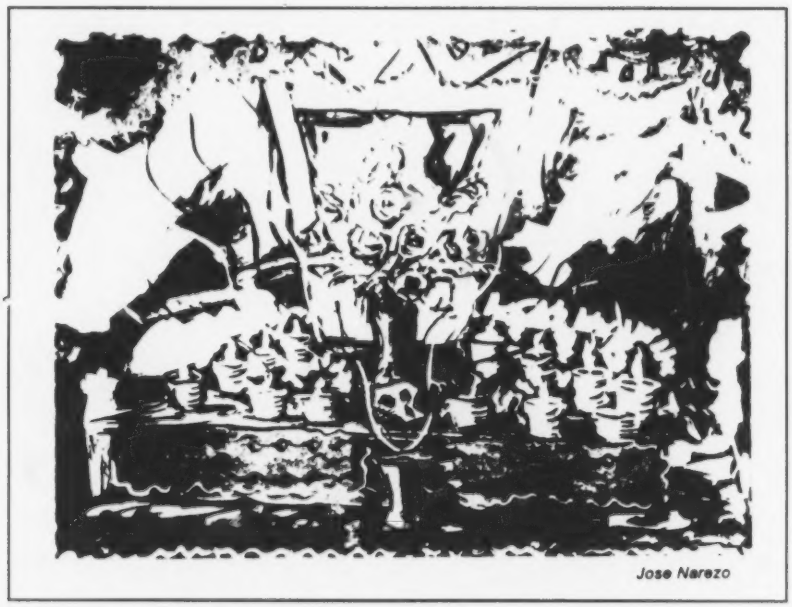
Enjoy an evening at the Cultural Center:

Reception at the Scarab Club
Reception at the Detroit Institute of Arts



But the FUN is just beginning:

Don't miss the "GOD BLESS AMERICA" Party at the Hyatt.



Jose Narezo

CALL FOR PROPOSALS
DEADLINE EXTENDED: JUNE 30, 1995

Presentations should focus on one or more of the following concepts or issues with a clear outcome for the participants:

Conference Theme: Many Cultures ONE VOICE Through Art

- Recognizing the value of understanding the many cultures that contribute to the American experience.
- What is the role of multiculturalism in education and in our culture?
- How does cultural diversity fit in our schools and current educational reform?

Curriculum Concepts

- Art making (process & product)
- Historical, social & cultural contexts
- Analyzing & critically examining art
- Understanding aesthetics
- Portfolio assessment

Issues & Ideas

- Problem solving
- Thinking skills
- Creativity
- Cooperative learning
- Integration/Interdisciplinary studies

Complete the conference proposal form (both sides) and indicate the ways your presentation will include the above ideas, issues, and/or concepts.

CO-CHAIRPERSONS:

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Many Cultures ONE VOICE Through Art

1995 MAEA CONFERENCE PROPOSAL

DEARBORN, NOVEMBER 2-5, 1995

*** PROPOSALS DUE: JUNE 30, 1995 • (DEADLINE EXTENDED) ***

RETURN TO: ANNE MARIE HERRICK, 7301 OAKMAN BLVD., DEARBORN, MI 48126

Please print or type

Presenter _____ Co-presenter _____

Title _____ Title _____

Address _____ Address _____

_____ Zip _____ Zip _____

Telephone (H) ( ) _____ Telephone (H) ( ) _____

(required) (required)

(W) ( ) _____ (W) ( ) _____

Presenter Certification **To all practicing arts educators: Our conference is successful because of the tremendous efforts put forth by many dedicated volunteers. With this spirit of volunteerism in mind, I am aware that if my proposal is accepted I will be required to register for the conference and pay the general registration fee.**

My current NAEA/MAEA member ID # is: _____

Members will be notified of their proposal status by July 30, 1995. If need to know earlier, call Anne Marie at: (313) 581-8439

Signature _____ **Date** _____

Title of Presentation: _____

Proposal Description: (25-30 word description for the conference preregistration and program)

_____

_____

_____

_____

Target Audience: (Check all that are appropriate.)

___Elementary	____ Jr./Middle	___High School	___Higher Education
___Admin./Super.	___Early Childhood	___Retired Educ.	___Research/Curriculum
___Special Ed.	___Student Teach.	___Minority Issues	___Cultural Diversity
___Computers	___Film/Video	___Museums	_____Other
___HANDS ON			

(continued on next page)

1995 MAEA CONFERENCE PROPOSAL (cont.)

Maximum number of Participants:_____

Time needed:____**45 min.**____**1hr. 45 min.**

Are you willing to present your session more than once?_____

Items participants should bring to your workshop. (if any)_____

_____

Budget: You may be reimbursed, a reasonable sum, for materials and/or photocopies. We must evaluate any fees that must be charged as we plan the conference.

Requests for Reimbursements: (If your session requires fees for materials indicate cost of consumables) **Item**_____**Cost**_____
Item_____**Cost**_____**Total Fee per person**_____
(You will receive a form requiring official receipts; submit form with attached receipts at conference to have a check mailed to you after the conference.)

Audio Visual Equipment:
Indicate Audio Visual Equipment that you will need for your presentation that you are unable to provide. (Do not list additional equipment. It will NOT be provided by MAEA)
___**carousel projector** ___**overhead projector** ___**VCR/TV** ___**None**

Other Notes & Comments:_____

_____

_____

Recommendations for other presenters: (Especially artists and/or arts educators who can make a presentation related to the conference theme)

Name_____

Address_____

Telephone_____

Return to: Anne Marie Herrick, 7301 Oakman Blvd., Dearborn, MI 48126

Questions? Call: Anne Marie Herrick (H) (313) 581-8439

Many Cultures ONE VOICE Through Art

MICHIGAN ART EDUCATION ASSOCIATION
1995 FALL CONFERENCE • NOVEMBER 2-5
HYATT REGENCY • DEARBORN

VOLUNTEER FORM

We still need a lot of help. The MAEA fall conference is run on a 100% voluntary basis. We would appreciate any help you can give us to make this conference the best ever. Any time and effort helping out on your part will be greatly appreciated. Volunteer for as many committees as you would like. The chairperson of the committee(s) will be contacting you with additional information as to meetings, etc. The amount of volunteer work you decide to do will be determined by you and your chairperson.

CO-CHAIRS: MARIAN STEPHENS & BARBARA HERRICK
(313) 898-4843 (313) 581-8439
PROGRAM CHAIR: Anne Marie Herrick • (313) 581-8439
TOURS CHAIR: Kathy Hilton • (313) 886-9389
GRAPHICS CHAIR: Tanya Au • (313) 292-2797
HOSPITALITY & ENTERTAINMENT CHAIRS: Suzie Dickow • (810) 352-2957
Diane Reiman (810) 354-0456
COMMERCIAL EXHIBITS CHAIR: Julius Kusey • (810) 375-9409
REGISTRATION CHAIRS: Teddy Wells • (616) 925-3563
Sally Allan • (517) 793-5262
Cindy Smith & Jamie Smith • (517) 772-0751
CULTURAL CENTER AFTERNOON AND EVENING CHAIR: Marian Stephens • (313) 898-4843
EXHIBITIONS' CHAIRS: Michael Phillips • (810) 542-7903
Elaine Litvak • (810) 661-5064
Harvey Goldstein • (810) 358-5453
COMMUNICATIONS CHAIR: Dennis Inhulsen • (810) 603-0615
A.V. EQUIPMENT: Dave De Luca & Walled Lake Schools • (313) 996-8102
C.C.S.: James Jennings • (313) 872-3118 #520

1995 FALL CONFERENCE VOLUNTEER FORM

NAME _____

ADDRESS _____

CITY, ZIP _____

PHONE HOME ( ) WORK ( )

I WOULD LIKE TO SERVE ON THE FOLLOWING COMMITTEE(S): _____

NAMES AND TELEPHONE NUMBERS OF OTHER PEOPLE WHO CAN HELP WITH THE CONFERENCE:

SUGGESTIONS: _____

MAIL TO: BARBARA HERRICK • 7301 OAKMAN BLVD. DEARBORN, MI 48126

MICHIGAN PAST PRESIDENT DAVID R. DELUCA ELECTED TO NATIONAL POSITION

Our past president and delegate assembly representative, David R. DeLuca was elected to the national leadership position of Secondary Division Director-Elect of the National Art Education Association. The four year term (two years as Division Director-Elect and two years as Division Director) began Tuesday, April 11, 1995 at the close of the NAEA Board of Directors meeting at the annual convention in Houston, Texas. NAEA officers serve as the policymakers of the association and administer various sections of NAEA's convention, awards, publications, and other programs.

"This is quite an honor," states Thomas A. Hatfield, NAEA Executive Director, "all NAEA officers serve on a volunteer basis as a professional commitment to the field of art education."

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes 16,000 elementary and secondary teachers, art administrators, museum educators, arts council staff and college and university professors from throughout the United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

When asked about his election to this position, Mr. DeLuca said it is a real honor and privilege to represent all secondary art educators on the executive board of NAEA. He further states that he takes with him to this position the skills and training he received while serving as president of the Michigan Art Education Association and is counting on his Michigan friends for support as he faces the challenges of a national position. "My MAEA friends are responsible for my being elected to a national office."

ART has a NEW LOOK at
Blue Lake Fine Arts Camp

New Facilities:

- Three newly renovated lakefront teaching studios fully equipped for drawing, painting, weaving, soft sculpture, ceramics and photography.

New Experiences:

- In addition to providing basic fundamentals in two and three dimensional visual arts;
- Art at Blue Lake enriches and enhances school curriculum for maximum creativity and personal growth;
- The art student benefits from musical concerts and dance programs; Live theatrical presentations.

New Vision for Future Years:

- Guest artists from area and other places;
- International program;
- Preparation for a world of technology;
- Museum collaboration.

1995 Art Sessions

Intermediate

I - June 27 - July 9
II - July 11 - July 23

High School

III - July 25 - Augu st 6
IV - August 8 - Augus t 20

Photography-Sessions III & IV

Serving youths since 1966

Art Department, Blue Lake Fine Arts Camp, Twin Lake, MI 49457 (616) 894-1966

elementary DIVISION

HARVEY GOLDSTEIN

A huge **Thank You** to all those who made this year's Statewide Elementary Art Exhibition so successful:

- Teachers who entered their students' work and took the time to appropriately mount, acetate, label, and write statements of student learning for each piece.
- Judges who selected work from regional shows using the new guidelines – or liaisons who screened work using the same criteria.
- Liaisons who transported work to Lansing and carefully inventoried their region's entries – and then mailed notification letters to students/teachers.
- H.J. Slider who helped hang art work at all three exhibition sites and distributed 35 press releases to the Press Corps in Lansing.
- Chris Waugh-Fleischmann who, with H.J., mounted displays at the State Capitol and Michigan Department of Education early Monday morning.
- Bill Harmon, who helped process over 150 pieces of art in a 20 hour day – selecting and mounting all elementary work for the Capitol site, remounting statements of learning, typing labels into the wee small hours of the morning, transporting piles of art work to and from his van – and then the next day helped hang the work at the Michigan Library and Historical Center (extra thanks for sacrificing your knees and back for our cause!)
- Elaine Litvak who offered me continued support and words of encouragement when minor crises arose (often daily)

Of course, it is worth all of this effort when one considers the positive response from the public. Even before the display was half hung at the Library, you could hear parents reading the student learning statements to their young children. Teenagers were in awe of the artists and periods of art history that elementary students are exploring. Senior citizens were discussing the work they were viewing and commenting on the fact that things have changed since they took art in school. That was exactly the purpose of this exhibition – to share, not only art projects, but also the important outcomes of art instruction in elementary schools with comprehensive art programs. Most importantly, at no time did I hear the adjective "cute" in reference to the elementary work on display – with this exhibition we have truly gone "BEYOND CUTE..."

NATIVE AMERICAN • GUATEMALA • WOMEN ARTISTS • HAITI •
EUROPEAN • NATIVE AMERICAN • AFRICAN AMERICAN • PRE-COLUMBIAN •
PACIFIC NORTHWEST INDIAN • AFRICAN AMERICAN • OAXACA • ALASKA •
• WOMEN ARTISTS • HAITI • AFRICA • NEW GUINEA • MEXICO •

Wouldn't it be nice if every art educator had a second pair of hands to . . .

collect images, research information, prepare questions for discussion, plan studio activities, and provide assessment tools?

Every art educator does!

CRIZMAC

For your **FREE** catalog call 1-800-913-8555 or visit booth #407-409 at the NAEA conference in Houston. Send requests to PO Box 65928 • Tucson, AZ 85728-5928

WE ARE PROUD TO ANNOUNCE OUR NEW

MICHIGAN ART EDUCATION ASSOCIATION MEMORIAL ENDOWMENT FUND/ ART EDUCATOR SCHOLARSHIP

In December, the Michigan Art Education Association established an endowment fund of $12,000 with the Community Foundation for Southeastern Michigan. The Community Foundation has kindly taken our small amount to invest (in past years, has averaged around 10%/no guarantees) but we are in very good company. Other organizations participating in the foundation are: American Red Cross/Southeast Michigan, Wayne State University, Ann Arbor Art Association, Detroit Symphony Orchestra Hall, Michigan Opera Theater, Pewabic Society, Founders Society/Detroit Institute of Arts and other non-profit civic groups (600 in total). The Foundation will list the MAEA in their literature and annual report. Any individual or group who wishes to contribute to our fund may. The Michigan Art Education Association will also contribute annually any memorial contributions, donations or conference fees specifically for the purpose of supporting a student who is committed to becoming an art educator.

Since 1987, our association has collected $1 per member from the participants at the annual conferences, sales of different items and memorial donations. This has been agonizingly slow, but we finally reached our goal of $10,000. These monies will be allowed to gain some interest this year and the first scholarship will be given in 1996. We should all celebrate in our success; we have made a dream come true. One that will outlast us all.

The Michigan Art Education Association will sponsor one Art Education Scholarship to a Junior or Senior college student who is enrolled in an art education program in the state of Michigan. This scholarship is to aid students seriously pursuing a career and course of study to become an art educator. The MAEA believes this program will benefit the arts in Michigan. Any student demonstrating a commitment to art education who wishes to continue as a full time student of an accredited university is urged to apply. The scholarship will be awarded on the quality and presentation of artwork, references and personal narrative submitted. All awards will be made without regard to race, creed, color, sex, religion or national origin. -D.K.

middle school DIVISION

ELAINE LITVAK

The 1995 Middle School Exhibition was a success because of the efforts of the liaisons and middle school teachers in their region. First I would like to personally thank each student and teacher who participated. Then to each liaison officer who took the time to care. To those special people who worked so hard to make it work, to Mia Pearlman for a fine job of adjudication, to Christine Waugh Fleischman and H.J. Slider for placing Middle School pieces in the State Board of Education Building, to Linda Logan, Denise Billups-Walker, Bill Harmon and Chris Van Antwerp for helping to put up and take down the show at the Rotunda and the Library and Historical Center. Lastly, but not least, I would like to thank Harvey Goldstein for the time he spent working with me to proofread and make suggestions to make this the best exhibition yet. As Middle School Chairperson, I would like to thank Linda and Michael for being there to encourage us, especially when the road was a little rough. I would also like to thank Governor Engler and his office for graciously offering to send a note to those students whose work is in the Rotunda.

Thanks again to all who participated and I invite all those who didn't, to do so next year.

MAEA

MEMORIAL ENDOWMENT FUND/ ART EDUCATOR SCHOLARSHIP

Eligibility Requirements:

1. A resident of the State of Michigan
2. Junior or Senior status
3. Admitted to accredited Education Department at a college or university
4. An overall GPA of 3.0

Begin thinking about a student you know who is deserving. Thank you to everyone who donated monies or effort to our legacy.

-Dr. Diane Kordich, Awards Chair

secondary DIVISION

MICHAEL J. PHILLIPS

On March 4th, the Michigan Art Education Association and the National Art Honor Society held its Fifth Annual Portfolio Scholarship Competition. The event was again held at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. Over $47,000 in scholarships were awarded. Four schools offered scholarships: the Center for Creative Studies, Kendall School of Art and Design, the University of Michigan and Wayne State University. Thirty-two seniors from thirteen NAHS Chapters participated in this year's competition. The following students were awarded scholarships:

Carie Arseneau – Sturgis H.S.
Jenny Galiski – Roosevelt H.S.
Gary Koscielski – L'Anse Creuse H.S.
Erin Lucas – Dow H.S.
Jason Moser – West Ottawa H.S.
Eliza Newman – Roosevelt H.S.
Blake Novotny – Troy H.S.
Kevin Richards – Waterford Mott H.S.
Michael Smith – Harrison H.S.
Linda Zelazny – Waterford H.S.
Annica Cuppetellia – Stephenson H.S.
Natalie Haddad – Harrison H.S.
Loren Kulesus – Walled Lake H.S.
Rob Merchel – Walled Lake Western H.S.
Molly Muste – Dow H.S.
Travis Niemi – Waterford Mott H.S.
Patrick Quinn – Walled Lake Central H.S.
Rebecca Schreiber – Walled Lake H.S.
Jason White – Troy H.S.

Student having portfolio reviewed by representatives from Wayne State University.

Much thanks goes out to the NAHS Scholarship Committee: Bob Curtis, David DeLuca and Dan Lisuk. Thanks also to all the NAHS Chapter Sponsors who came out and supported their students and this event.

The positive responses from students, sponsors, college representatives and parents has been very impressive. Several parents personally thanked the committee for holding this event. A touching comment came from a parent whose child had been awarded a scholarship. Their child had had some learning disabilities all through school. However, through art, their child was able to persevere and overcome many stumbling blocks. Their child was able to develop self-confidence, and able to earn a scholarship to a school of higher learning and further develop art skills.

Michigan now has 52 NAHS chapters. Michigan is also the only state that has a portfolio competition like this one. If you do not have a NAHS or NJAHS in your high school or middle school, please contact me (Michael J. Phillips), Dan Lisuk or: Sharyn L. Vvolo • Honor Societies Coordinator • National Art Education Association • 1916 Association Drive • Reston, Virginia 22091-1590 • (703) 860-8000.

I would like to welcome Dan Lisuk to the MAEA Council. Dan has accepted the position of Secondary Division Chair. It was a pleasure to have Dan's help with the competition. The Council and I look forward to working with Dan on future projects. Please forward any of your ideas and concerns about secondary education to: Dan Lisuk • P.O. Box 577 • Leeland, Michigan 49654 • (616) 922-6678.

Amy Packard with five of the winning scholarship students for Kendall School of Art & Design.

MAEA-NAHS PORTFOLIO SCHOLARSHIP COMPETITION 1995

STUDENT	HIGH SCHOOL		CCS	KENDALL	UofM	WAYNE
CARIE ARSENEAU	STURGIS				2000	
STEVE BAKER	DOW					
ANNICA CUPPETELLIA	STEPHENSON		2000			
ROBERT CRISP	HARRISON					
CRISTINA DEHAYES	L'ANSE CREUSE					
KEN DEMICK	WALLED LK WESTERN					
REBECCA FIELDS	L'ANSE CREUSE					
JENNY GALISKI	ROOSEVELT		2000			
LAURIE GENZLINGER	TROY					
SARAH GROGG	ROOSEVELT					
NATALIE HADDAD	HARRISON		2000			
CARRIE HALL	WATERFORD MOTT					
EMILY JOHNSON	WALLED LAKE					
BRANDON KING	WEST OTTAWA					
GARY KOSCIELSKI	L'ANSE CREUSE			3000		
LOREN KULESUS	WALLED LAKE		3500			
GREG LANIER	TROY					
ERIN LUCAS	DOW		3500			
ROB MERCHEL	WALLED LK WESTERN		2000	1000		
JULIE MORIN	WEST OTTAWA					
JASON MOSER	WEST OTTAWA			1000		
MOLLY MUSTE	DOW			3000		
ELIZA NEWMAN	ROOSEVELT					1000
TRAVIS NIEMI	WATERFORD MOTT		3500			
BLAKE NOVOTNY	TROY				1000	
JACK PIOCH	WALLED LK WESTERN					
PATRICK QUINN	WALLED LK CENTRAL			1000		
KEVIN RICHARDS	WATERFORD MOTT		3500			
SHAWN RYAN	MAYVILLE					
REBECCA SCHREIBER	WALLED LK				1000	
MICHAEL SMITH	HARRISON		2000	1000		1500
CARA SPINDLER	WEST OTTAWA					
JASON TATTON	PLYM SALEM					
MELISSA WAGNER	PLYM SALEM					
JASON WHITE	TROY		3500			
LINDA ZELAZNY	WATERFORD MOTT		3500			
	TOTAL- $47,500		31000	10000	4000	2500

SHARON LEE HOUSE

Those of us who are involved in pre-service teacher training are very busy with a multitude of tasks...and here I am asking for your help with yet another one.

We each work within our institution fairly isolated from one another. We go about our business of preparing varying numbers of undergraduate elementary and secondary education students in the area of art. We frequently design our curricula...or we modify pre-existing, often dated syllabi left from the previous instructor. We are frequently "reinventing the wheel," to use a worn out metaphor. It seems appropriate to me, as well as to some other art educators at our last MAEA conference, that we could work more effectively if we would share with one another.

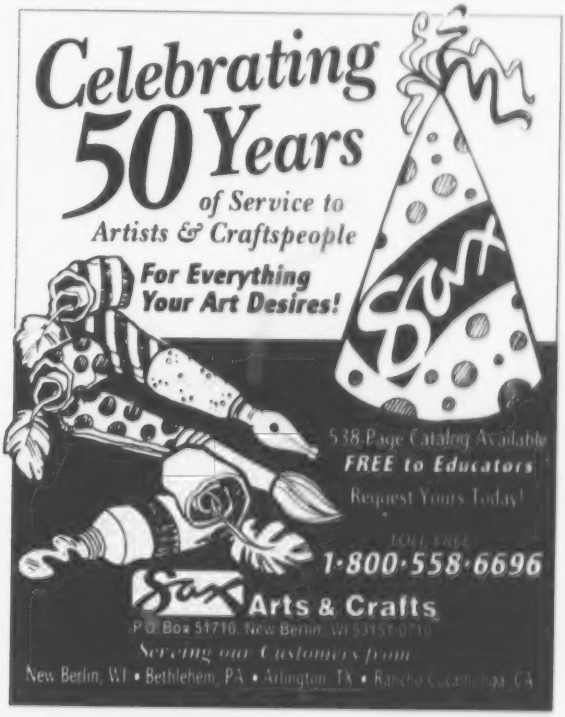
With the use of the new technology, it is especially fast and easy to exchange information. In this mobile age our students frequently end up changing schools once or, even twice during their undergraduate education. The transfer of college credit hours is a necessity in higher education. It is to our advantage, as well as to the advantage of our students to work with one another. Our jobs will be made easier in the process.

You will soon receive from me a questionnaire which I ask that you kindly fill out.* You will notice that it asks various questions about your program. If you have any suggestions, or questions, I would appreciate hearing from you.

As the Higher Education Representative of the Michigan Art Education Association, I am interested in gaining information regarding how art education is being taught in the many institutions throughout our state. It is my hope that in this process I will be able to form a network of MAEA colleagues which will work for greater effectiveness in meeting the needs of art educators on the college/university level.

In a few hours I will fly to Houston, Texas for the National Art Education Association conference. I am looking forward to an opportunity to meet with others to exchange ideas regarding art teacher education, and art education in general on the higher education level. * Actually, perhaps "kindly" is a poor choice of words, and evidence of my southern background. I am really more interested in your being honest, than kind.

Sharon Lee House, Ed.D is Associate Professor in the Department of Art at Central Michigan University, Mt. Pleasant, MI 48859



Surfing the Internet on "THE CHEAP"

If you live in Macomb County, you can connect to the Macomb County Library (810-286-6660) and its internet system for free. By attending an informational and instructional program provided by the MCL, you will be given an address and password with their internet and you too can begin the process of surfing the internet.

To quality, you must be an educator and attend their one hour, evening session on internet procedures. The only cost to you is the local phone call to the library to connect your modem.

Is this service available through other county libraries in the state? Good question! Call and find out. If not, push for a policy that will establish this opportunity in your area.

I'm always interested in hearing from fellow art educators. Please feel free to contact me on the following internet address:

bfionda@macomb.lib.mi.us.

Toward the 21st Century

by Harvey Goldstein
1995 Michigan Art Educator of the Year.

Whether you currently use technology a lot, occasionally, or not at all, there is little question that your level of use, and that of your students, will increase in the years ahead. Today we are faced with new technologies that are having a major impact on our society, an impact that many predict will equal that of the printing press and the Industrial Revolution. Technology continues to develop at meteoric speed, bringing new opportunities that could hardly be imagined even a few years ago. As a result, the art classes of tomorrow – at least the most successful ones – may bear little resemblance to the art classes of today.

For example, in my own district of Farmington, the students at Hillside Elementary (http://www.umich.edu/~/lamartin/hillside/hillside.html) have a WORLDWIDE WEB homepage on Internet. Through the WEB, they have access to over 300 of the Vatican's pictures of the Sistine Chapel. A tour of Egypt was recently downloaded from the University of Memphis – Egypt! Selected images are being incorporated into interactive multimedia productions generated by students. Their art teacher, Jean Warner, is rethinking the delivery of our curriculum and the study of art history, criticism, and aesthetics. She has counterparts at the middle school and high school levels throughout Michigan. These educators are blazing trails on the information Superhighway and paving the way for the rest of us. Current and evolving technologies will eventually be used to simultaneously deliver instruction and provide students with new modes of artistic expression and communicating visual information.

Whether we approve or disapprove of these developments, the fact is that technology is here to stay. We are being challenged to work with and teach with new images and media. But we tend to teach as we've been taught, and most of us have never been taught with computers, CD-ROMS, laser discs, digital cameras, camcorders, scanners, and multimedia software. Let's face it, getting a handle on rapidly developing technologies can be an intimidating task – confusing, frustrating, sometimes overwhelming. But we *must* do it!

Art Teachers must be willing to invest the time and energy required to become as familiar with technology-based resources as they are with paper, crayons, clay, or paint. We must seek out opportunities for professional development that go beyond workshops or conferences earmarked "FOR ART TEACHERS." We must look beyond the art room and establish links with colleagues in our buildings, the school district, or the business world in order to learn more and to access enough equipment. We must become learners in this whole process. A bonus is that as we introduce technology to our students, who, I have found, are far less intimidated – they quickly become equal partners in the learning process.

The merging of technologies, the increased role of the visual in communicating information, the integration of art into other fields of knowledge – all this presents great possibilities for art education; what actually happens will be determined by those in the field. We, as the visual experts, would do well to educate ourselves in the use of these technologies to make sure our voices continue to be heard well into the 21st century.

MAEA Retired

NEWS

Craig Bishop

As chair of the Michigan Retired Art Teachers for the MAEA the past couple of years, I must admit I have been very negligent in communicating with you all. However, any retired art teacher I know is anything but retired. We are probably as busy as we ever were teaching, but I think enjoying it more. Retirement is GREAT! Many have left the state for warmer climes, some are venturing into new careers, some are actually getting that art work done that we never had time to do while teaching and some of us have passed away. I guess that is what prompted me to get a little newsletter out to you.

Many of you know we have lost a couple of GIANT art advocates in Michigan art education; they were nationally known art educators. Ed Jacomo and Ruth Beatty were two people I will never forget. Who can forget Ed's conference at Mackinac Island with the conference program mailed in a can? Or Ruth, her upbeat, positive cheerleading for art causes of every kind. As a new art teacher back in the '60s in a rural school, I often felt I was an art missionary in a jungle of uneducated art natives. It was through Ruth's enthusiasm, energy, art glow and some coercion that Ruth created my connection with this family of art educators, the MAEA. Through Ruth's art radiance and Ed's impassioned conference speeches, many of us were enabled to reaffirm why we were out there struggling on the frontier of art education. I guess I just want to thank Ruth and Ed for all that inspiration and tireless effort that they put forth while they were with us. You will always be in my memory. Thank you RUTH BEATTY and ED JACOMO for all that you left to so many of us!

Since retiring from teaching at Western in '93 and Gull Lake Schools in '91, I have been anything but retired. Jan (my wife) had this wonderful idea that we should start a catering business and restaurant "for fun" in our retirement. I guess if Blondie and Dagwood could start catering after all those years, we could too. Let me tell you that business is a whole different ballgame. We work longer – seven days a week, so that we can pay the other employees and break even. Something's wrong. Yet, we find there is a great deal of satisfaction in trying to create a business without administrative and school board policies hovering over us. There is a kind of freedom in the creation of a business, much like creating a work of art. There is no one to tell you that this or that can't be done because of board policy or there isn't enough money to start this or that program. Much of what is decided is self-imposed, like building a clay object, or composing a painting. The decisions are made as you would construct it. It seems to me that there is a better relationship between results in building a business and one's personal effort. So much of what one learns through art can be applied to the business world. Wouldn't it be nice if the business community recognized this concept? We hope to be open for breakfast and lunch this summer. If you ever go through Battle Creek, please stop and see us at the Hungry Hippo, 303 W. Jackson. We treat retired art teachers very well!

It would be great to hear from some of you and what you have been up to these past few years. If you send me a note, I can let others know what you are up to.

Last month I was in Lansing and stopped at the Lansing Art Gallery. There was a show of wonderful watercolors by SALLY SWISS. It looks like Sally has been traveling a bit, in addition to painting around her lake house. Impressive, Sally – it's great to see that you are taking the time to do what you are good at.

I'm always excited to get BARB RENSEN-HOUSE holiday cards. My immediate reaction is, "How'd she do that?" But Barb always gives you the solution in her letter. These are always the more creative cards I receive. Maybe we could challenge Barb with some of our cards?? Each time I receive one, I vow to do my own. One day Barb, you will be surprised!

KON HOLZWORTH is running to Florida during the winters now. Getting a little soft in your old age? Are you doing any weaving or fabric work?

Saw LOU VANDERHAVE at the conference. Lou is active in the Grand Rapids Theatre. He runs the ticket booth, so check with Lou first for a good seat. OK, Lou?

TED PRUETER was at the conference. He's looking good, better than he feels some days. We had lunch together at a very nice spot that Lou V. led us to.

CHAR AMBROSE is still in the travel business. If you're interested in a cruise, I'm sure Char can fix you up. Char has always been selling something as long as I can remember. It probably started with those kites, Char. I still have some of that kite string. You "gotta have art!"

JULIUS KUSEY is always making me jealous with those Christmas messages about all the places he has been. Start a business Julius, and there goes England! Did you order your seeds yet?

I know MAX MISNER is here in Battle Creek. I saw him at the credit union. Someone told me he was doing some artsy thing. What are you making Max?

Please write and let me know information you have about others on our retirement group listed, or if you know of someone who is retired and would like to be added to our list. They would have to be a former MAEA member for five consecutive years and recognized as retired by the State of Michigan.

DATES TO REMEMBER:

November 2-5, 1995
MAEA 46th Annual Conference, Dearborn, Michigan
Hyatt Regency Hotel
Co-Chairs: Barb Herrick (313) 581-8439
Marian Stevens (313) 898-4843

Hope to include a lunch for retired art teachers during the conference. More later.

Please accept my apologies for errors, omissions or whatever. The only way I will know if you moved, have done something fantastic, or passed away, is if you let me know. (joke) Please consider joining RRR (I think that stands for rest, recuperation, revival). It's only $45.00 a year and will let you know what's up with MAEA/NAEA and we get a little money from MAEA for those mailings.

Also, I do not have addresses for the following persons. If you know would you drop me a post card with info? Kon Holzworth or Elaine Kolasa.

Please send any news or announcements to:
Craig Bishop, 39 Woodmer Lane, Battle Creek, MI 49017.

Note from the Editor: Nancy Fox, Retired Art Educator, is suffering from liver cancer. She can be reached in care of her daughter, Sally Casalou, 451 Ann, Plymouth, MI 48170. Nancy's home address is: 6571 Miller Rd, Greenville, MI 48838.

MAEA Honored Retired Art Educators

1990

Ruth Allison
Char Ambrose (RRR)
Judy Avitts
Ruth Beatty (Deceased 1995)
Joan Belter
Eva Cushing (RRR)
Dolores Daniewski
Ethyl Denlar
Bill Horning (RRR)
Jim Jennings
Alice Johnson (RRR)
Mabel Nemoto
Cecil North
Ted Prueter
Arsha Rubyan (RRR)
Dominic Sondy (RRR)
Lynne Dean Taylor
Irene Tejada
Helen Davis Townsend

1991

Craig Bishop (RRR)
Jean Bouwkamp
Gary Brady
Gretchen Christie
Madaline Conboy
Murray Douglas
Nancy Feindt
Frieda Harrington
Gwen Hogue
Sue Hume
Polly Hughes
Betty Nobes
Curtis Stewart
Cledie Taylor
Arlene Waltonen
Earl Weiley

1992

Marion Andros
Edward Cavanary
Mary Cherry
Richard Fasciszewski
Peggy King

1993

Robert E. Benjamin
Julius Kusey (RRR)
Kon Holzworth

1994

Alice Allhoff
Yvonne Catchings
Nancy Fox
Sally Grayvold
Elaine Kolasa
Max Misner
Deane Peterson
Barb Rensenhous (RRR)
Pat Smith (RRR)
Nancy Stackhouse
Jean Stoick
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Judy Taran
Sara Jane Venable
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MAEA Member receives Halvorsen Grant from the National Art Education Foundation

The Board of Trustees of the National Art Education Foundation has approved the funding of seven Ruth E. Halvorsen Professional Development Fund grants for the summer of 1995 to the following NAEA association members: Laurie Ball, Midland, Michigan; Carolyn Meyer Cole, Fort Wayne, Indiana; Christina Craig, Trenton, New Jersey; Rusty Hurd, Wilton, Connecticut; Connie M. Landis, Billings, Montana; Jill A. Riggin, Aurora, Colorado; and Susan C. Sherlock, Lima, Ohio.

The grants were awarded to selected art educators whose proposals focused on *The National Visual Arts Standards* which forms the basis for providing depth of knowledge and achievement in art for all students throughout their education and for developing effective art programs in all schools throughout the United States. More specifically, the awardees will be conducting in-depth studies of the *Standards* and/or procedures in which they may be implemented in their school.

The National Art Standards document was prepared in response to the *Goals 2000: Educate America Act* and substantiates NAEA's efforts to initiate and to encourage the understanding and implementation of substantive student learning in the visual arts.

A Grants Application booklet was mailed to all NAEA members in the spring inviting applications for the four grant programs available through the NAEA Foundation. The first, *Teacher Incentive Grant*, was developed six years ago. The second, *The Mary McMullan Fund*, began in 1993 with awards of up to $1,000 each. The third, also developed in 1993, *Research Grants in Art Education* which provides up to $3000 to selected visual arts research projects; and the newest grant, *The Ruth Halvorsen Professional Development Fund*, made possible because of a bequest by the NAEA's seventh president, Ruth E. Halvorsen, whose lifetime wish was that "NAEA be a voice speaking to all people of the role art education must play...a philosophy and applied science to be...explored and evolved."

For more information about the NAEF Grant Program or how you can improve the quality and status of art education by making a donation to the Foundation contact: Donnamarie Gilbert, National Art Education Foundation, 1916 Association Drive, Reston, VA 22091 (phone 703-860-8000 or fax 703-860-2960).

1995 NAEA Co-sponsored Academies

Summer 1995 is ripe with activities for art educators. Here is an abbreviated description of seminars available. As many deadlines are fast approaching, phone soon if you are interested.

INSTITUTE ON HISTORY AND ART EDUCATION, New York, May 25, 26; May 30, 31, June 1-3. Phone 212-678-3361.

CELEBRATING CULTURE USING LANGUAGE AND ART, Wichita, KS, June 19-22. Phone 316-689-3555.

FACING THE FUTURE, Richmond, VA, June 26-July 27. Phone 804-828-1996.

VISUAL ARTS AS RESOURCES FOR TEACHING THE MANY CULTURES OF THE MIDDLE AGES, Philadelphia, PA, July 5-14. Phone 215-684-7587.

THE HANDS AND MINDS SEMINAR: FOUNDATIONS OF DISCIPLINE BASED ART EDUCATION, Ramapo College, NJ, July 9-15. Phone 201-487-4371.

PERFORMANCE ART IN THE CONTEMPORARY CLASSROOM, Kutatown, PA, July 10-21. Phone 610-683-4516.

THE CRANBROOK SEMINAR FOR ART EDUCATORS: ADVANCED DISCIPLINE BASED ART EDUCATION STUDY IN INTEGRATING THE DISCIPLINES, Bloomfield Hills, MI, July 17-22. Phone 801-378-7631.

THE KUTZTOWN SEMINAR FOR ART EDUCATORS: INQUIRY MODES AND DISCIPLINE BASED ART EDUCATION, Kutztown, PA, July 24-29. Phone 610-683-4517.

MUSEUMS AND HISTORICAL SITES AS EDUCATIONAL RESOURCES, Kutztown, PA, July 30-August 4. Phone 610-683-4513.

DRAWING ART TOGETHER III: TEACHING THE DISCIPLINES OF ART IN AN INTEGRATIVE AND COMPREHENSIVE APPROACH, Oak Brook, IL, July 31-August 4. Phone 703-952-9144.

NORTHWEST INSTITUTE FOR DISCIPLINE BASED ART EDUCATION, Portland, OR, August 7-18. Phone 503-249-2000, ext. 4460.

CRIZMAC Announces Summer Seminar for Art Educators

CRIZMAC is pleased to offer their annual summer seminar for educators on the art and culture of Mexico. This ten day travel/study seminar, July 28-August 11, 1995 will take you to historic Pre-Columbian sites, museums, folk art villages and more in Mexico City, Cuernavaca, Taxco, and Oaxaca. Graduate credit is available. Other staff development seminars available include topics using technology in art, multicultural art, and DBAE.

Call 1-800-913-8555 for more information

I HATE MY ART TEACHER

by Laurie Ball

These are not words we want our art students to be saying to their parents as they go home, do we? Yet this is exactly how my own daughter feels about her art teacher and her art class. Being an art teacher myself, it is particularly disturbing to me. When probed further, Amy tries to give voice to her frustrations, but it's not easy for her to verbalize what she doesn't like about her art teacher and her art class. Does she really hate the teacher or does she really hate the way that art is taught?

Either way is cause for alarm. It's a question everyone of us should be prepared to ask ourselves. Do we have any students who, when asked, would say they hate art class? Or us? Do *you* have students who hate art?

Thinking back to my own elementary years, I too hated art classes. I clearly remember resenting that the teacher would come in with her perfectly made mobile (or whatever), hold it up and tell us we were all going to make one *just like hers*. We had to follow her explicit directions, and if we did it right, ours would look *just like hers* and like everyone else's.

I knew at the age of five that I wanted to be an artist when I grew up. My uncle was a professional artist and an art teacher. He gave me art supplies and art work he had done in college. My father bought me a life drawing book when I was in the fifth grade. This was ART. What we did in school *wasn't art*. I hated art in school. And at that tender age, I knew the two were different. When I was twelve, my parents enrolled me in an oil painting class with adults at the newly opened Midland Center for the Arts. I loved that. That was ART. As a senior in high school I co-oped in a professional potter's studio. That was ART.

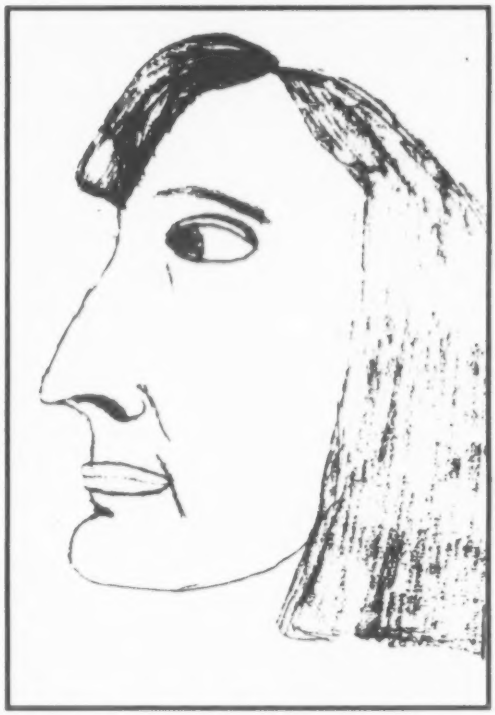
My daughter has grown up with an artist as a mother. She has attended countless art openings and watched me toil over my work. She knows professional artists. The daughter who hates art class loves to draw. Just a few weeks ago she asked me to *"hold still, Mom"* so she could draw me. (right) I taught her how to throw on the potter's wheel when she was only nine. She begs to come to school with me so she can work on the wheel. She loves to use my oil pastels, my paints. *She loves art.*

Yet she hates her art class!

What's wrong with this picture?

Find out if any of your students are announcing at home *"I hate my art class."* Then take a good hard look at how you are teaching,and if you are asking your students to make replicas of your "project," maybe you need to reevaluate your art teaching. Ask yourself, "Do my students like my classes? Am I listening to them? Do I have any idea what they think about my classes?"

If you don't know what your students are thinking, it's time to give them voice. Try asking them to write. They can write about their reactions to the latest art work that they have made. How did it go? What did they learn? What would they do different next time? Let them critique their own work and each other's work. Let them grade themselves and each other.



Portrait of the author by her 11 year old daughter.

Start reading your professional journals. They are filled with information on how to teach art to *all* of your students...not just those few who might be great in the studio aspects of art. All students can learn and benefit from art knowledge. Do you know what DBAE is? If not, start doing some homework of your own and find out what's new in art education. It will surprise you how much more exciting and rewarding your classes can be for your students and for yourself, when you learn to incorporate all of the aspects of a substantive art education.

Recently I overheard my daughter and her friend discussing 7th grade classes for next year. Amy announced that she had signed up for band and vocal music so that she *didn't have to take art*. How sad that her experience with elementary art classes has turned her off from further art classes. I'm not concerned that my daughter will lose out on experiencing the visual arts because she is given ample opportunity at home to make art, to see art. She's lucky that way. But many of our students don't get encouragement at home, nor are there art supplies around for them to use.

Do any of *your* students hate art class?

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If you can become a part of a great team of art educators, please volunteer to be a liaison for your region.

1995 Artist/Educator Summer Institute

Join classroom teachers, arts education specialists and others interested in exploring their creative spirit from Sunday, July 23 through Friday, July 28, 1995 at Cranbrook Academy of Art. This week-long Institute, sponsored by the Michigan Alliance for Arts Education, provides intensive workshops in visual arts, creative writing, video, theatre, and music geared for educators.

This residential program includes in-depth workshops in one art form with master Michigan artists knowledgeable in classroom applications, health-conscious meals, and housing.

Enrollment is limited to sixty participants.

For more information regarding the Institute, please contact Joann Ricci, Michigan Alliance for Arts Education, 1514 Wealthy Street SE, Suite 214, Grand Rapids, Michigan 49506 or call 616-459-3555.

Sponsors include the Michigan Council for the Arts and Cultural Affairs, the Kennedy Center Alliance for Arts Education Network and Citizen's Insurance Company of America with additional support from Cranbrook Academy of Art.

Teddy Wells Receives "Golden Acorn Award"

MAEA Treasurer, Teddy Wells, received the prestigious "Golden Acorn Award," which is awarded by the Berrien Community Foundation. There were 51 teachers nominated to receive this year's award in Berrien County. After the field of nominees was narrowed to six finalists, a team of eight people observed Wells teaching.

Congratulations Teddy!

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V O I C E S . . .

MARK FRANCISCO
Art Coordinator, Midland Public Schools

"Unless someone walks on water to me, you've got the job," said Jim Hopfensperger in 1986 to a starving artist U of M graduate. So began a nine year adventure in rebuilding the art program at Central Intermediate in Midland. Central is a national microcosm – housing about 600 kids from every socioeconomic background. It also had a withering art program. I was hired to rebuild it. Three years and a doubled art enrollment later, I took a year teaching sabbatical in Tokyo, Japan. Our first daughter was also born there. So we returned to family in Midland, and I was rehired to rebuild the art program again at Central Intermediate. It was half what it was. By 1992, Central art had again increased from four sections to seven, and topped out in 1993 to nine sections of 25 students a day, three times larger than in 1986 and the largest art department in the system. Linda Z. Smith contributed her talents as we forged ahead with plans for an arts magnate school. Pat Smith, Midland Public Schools Art Coordinator, announced her retirement in 1994. With a young family to take care of, the benefits of taking on her responsibilities outweighed those of teaching. During this age of budget cuts, and Proposal A, Pat's job was combined with mine to create a hybrid administrative/teacher position. This meant teaching three classes a day, and administering art for the rest of the day (often until late evening).

Some feelings:

With a fine art business, teaching, and administrating, I feel very driven by the demands of three jobs. While often overwhelming, I love it. Being involved in kids' lives plus being able to influence the policies that guide their instruction and provide the opportunities they can have is fantastic. It's also very tiring. Many days end before even one-third of the needs are met. Even with time/work management, the IN basket always far outweighs the OUT. In this age of budget cuts, as the visual arts are quietly being eliminated, my role is to make elimination impossible in this district. Through continual displays of student art in the community, i.e. U.S. Post Office, malls, libraries, school buildings, and other public facilities, the public is well aware and supportive of our excellent art students. As PA 25, 335, and 339 shake us down, we are now teaching art to reinforce MEAP concepts to increase scores, and thus increase funding. As National Arts Education Assessment promises to be enacted in 1996, we aim to be a model curriculum in the arts. School board members and administrators are showered with facts and figures of the arts essential nature to education and with public adulation for their support of the Arts. Dave Camp, our district representative in Congress, is also regularly update of our art doings. He remains supportive amidst a national climate of rejection.

As a rookie, I am dwarfed by the giant problems the '90s present to art education. With almost one year under my belt, I feel fortunate to remain in the fray with my idealism intact. As the future of art education appears gloomy, we must look past the gloom toward the future. Our students are the future. Art provides for them the higher level thinking (of moving in knowledge from areas of known to unknown), experimentation, creativity, and play possible in other academic disciplines only at the Doctoral level. Art is vision. With vision (and guidance), students can create anything. If we do our job well, the future will be very bright.

ART TEACHER

Laurie Ball – Editor
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AR EACHER

Michigan Art Education Association Fall 199

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Edison School, Detroit. Art Teacher: Mary Park

1995 Conference

REGISTRATION MATERIALS INSIDE

plus...thoughts on arts integration, a museum's outreach program, *and much more...*

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from the EDITOR

LAURIE BALL-GISCH

The following letters were sent to me and I wanted to share them with you. They suggest that *ArTeacher* can take the direction I envisioned for it when I agreed to become editor. In addition, they show that *ArTeacher* is being read! For future issues I'd love to see "letters to the editor" as a regular feature...

From Dr. Dennis E. Fehr, University of Houston: *"I'm so impressed! If your first issue is any indicator, the MAEA* ArTeacher *will set a standard for state-level publications....I mentioned the title of your article (hidden much too far toward the back) to my students, and got requests for copies on the title alone–best title of the entire issue."*

From Thomas Hatfield, Executive Director, National Art Education Association: *"Just a note to say I just got the summer issue of MAEA's* ArTeacher *– and wanted to send my congrats. I know what kind of energy and expertise it takes to put out a newsletter and wanted to send my commendations. and to thank you for sending copies to the Reston office. We often get requests for examples and yours is certainly a good model to share with others."*

From Mark Francisco, Coordinator of Art, Midland Public Schools: *"Thank you for the great press for our school system in the* ArTeacher *magazine! Tijana Dvornic was very pleased to see her art work chosen. She is a three year transplant from Rumania and embodies the American dream of success in the face of adversity. She's glad to be alive and free. I'm glad you featured her work. Thanks also for printing my 'bad Hemingway' style article. It made my boss happy. You're doing a great job! Thanks.*

I also received a request from the editor of the Missouri Art Education Association's publication, *Show Us Art*, to reprint the article I wrote titled "I Hate My Art Teacher."

It's exciting to have positive feedback on our endeavors. In teaching we too often receive only the negative feedback. We tenaciously keep going forward, some inner belief in what we are doing providing the impetus. Often our government, our school boards, our communities and even our students don't give us the recognition that we are appreciated for a job well done. That's when we need to turn to each other, fellow art professionals, to provide that safe haven in which we can voice frustration, hurt, joy and pride in a job well done, a day struggled through. That's why we are members of MAEA. It's our "club" – a place to belong. The arts are always under fire, we are misunderstood, underappreciated. Yet each of us knows, here in this forum, that we are understood; we know how hard each of us works to advocate for art education. *ArTeacher* is the vehicle for us all to give voice to our thoughts, to share our successes as well as our struggles.

Writing and publishing is a forum for this kind of feedback. Letters like I've shared here and the phone calls I received, wouldn't have happened if this publication didn't exist. Please consider sharing with us by contributing to *ArTeacher.* We cannot go forward without your help. It is most important that you know that this publication is *by* and *for* art educators. Some of the best professional and personal contacts I have made have resulted from writing and publishing. Give it a try. Write *for* and *about* art. Here is a place where you too can realize that it's exciting to have positive feedback on *your* endeavors.

ARTEACHER

Michigan Art Education Association

The *ArTeacher* is the official publication of the Michigan Art Education Association. The *ArTeacher* serves as a forum for its members: expressing ideas and sharing for the promotion of art education at all levels and for all ages. All views are not necessarily the views of the association, its members, or its governing body. The ArTeacher is published quarterly.

We welcome members to contribute articles or ideas for publication. Use of photographs is fine, however, they must be of good quality and contrast. (color or B&W). We will attempt to include all material, but make no promises. Information should be submitted typed and proofread carefully. Editor prefers you DO NOT send computer disks. Materials will not be returned unless you include a SASE. Please contact the editor prior to submission or if you have questions.

EDITOR: Laurie Ball-Gisch • 3310 Noeske • Midland, Michigan 48640
517/832-4908 (H) • 517/328-1248 (W) • 517/328-2950 (F)

MAEA calendar

SEPTEMBER 22-24, 1995
Council Retreat
Higgins Lake

NOVEMBER 2-5, 1995
MAEA Annual Conference
Many Cultures: One Voice
Hyatt Regency
Dearborn, Michigan

NOVEMBER 30, 1995
Deadline for Winter issue of *ArTeacher*

Message from the
PRESIDENT

LINDA WHITETREE WARRINGTON

I hope you are all looking forward to the fall conference in Dearborn on November 2-5. The idea for a multicultural approach was spearheaded by Barbara Herrick and Marian Stephens and a number of educators in the Detroit Art Teachers Association. Together they have planned and prepared an exciting array of experiences that will heighten our abilities to work creatively with students and articulate effectively with our communities. Hopefully the theme, "Many Cultures: One Voice through Art" will inspire thoughtful discussions about the nature and meaning of art as well as renew our commitment to help students understand themselves and others through art.

On June 25th, Michael Phillips and I traveled to Columbus, Ohio to meet with President and President-elect from the Western Region of NAEA. We exchanged information about the various operations of our state organizations including conference policies, mini-conferences, awards for leadership and service, initiatives for Goals 2000 and the National Standards, membership benefits and voluntary service vs. paid services. We left feeling that art education in Michigan was further ahead and more experienced in some areas and has fallen behind in others. What we do know is that Michigan has a high number of excellent art teachers involved in curriculum reform at the local level. They are making significant contributions to the education of young people in schools, museums and community arts organizations. We also know that our fall conferences continue to draw crowds of art teachers desiring a connection to one another.

Michael and I were pleased to highlight several publications of Michigan art educators. We shared a copy of our most recent issue of the *ArTeacher* by editor Laurie Ball-Gisch and showed the *Thinking Skills* booklet written by a team of fourteen art educators and edited by Jennifer Davidson and Harvey Goldstein. The membership directory compiled by Pam Meland, Deanne Peterson and Cindy Smith were also presented as examples of our commitment to help teachers communicate with one another. Finally we shared the vision for our MAEA *ArTeacher Handbook* that Dennis Inhulsen is working to produce for a January 1996 distribution.

Other highlights we shared were the NAHS scholarship competition, the Middle School and Elementary School Shows at our State Capital and the student work showcased at the Michigan Youth Arts Festival in May.

The discussion regarding volunteerism vs paid services showed much diversity within the Western Region. Some states provide small stipends or honoraria for positions such as newsletter editor, conference chairs and executive secretaries. These are all issues MAEA has wrestled with during the last few years.

Regarding Goals 2000 and the National Standards, we reported Michigan was still finalizing the *Content Standards for Arts Education* and their position within the Michigan Core Curriculum. Testimony regarding the state curriculum will likely occur in September. Other states were involved in some exciting initiatives involving classroom teachers and teachers of subjects other than art as well as major arts assessment projects. (We know this type of activity is occurring in districts throughout Michigan although there is not a statewide initiative).

Unfortunately, Michael and I left this meeting during the night to return to Michigan for a family emergency, thus we missed the second day of information exchanges and planning. However, we both felt extremely proud to represent you and learned a great deal that may apply to Michigan in the future.

In closing, I'd like to wish each of you an exciting start to the '95-'96 school year. Hopefully we will all meet the challenges of a new year with abundant energy to do the work we know is important. See you in Dearborn.

president ELECT

MICHAEL J. PHILLIPS

During the weekend of September 22nd, the MAEA Council will be meeting for its Annual Fall Retreat. At last year's retreat, the council worked on revising and developing MAEA's two year *Plan of Action*. This year's retreat will focus on following through with the *Plan of Action*, as well as developing new strategies for moving MAEA forward into the new century.

The retreat agenda will include the MAEA Handbook, association policies and procedures, advocacy updates and mini-conference planning. Much of this agenda was developed out of the responses from the membership surveys handed in at the Fall conference in Grand Rapids. These comments from the membership have been a great help to the council. Your help and guidance continues to be needed. So...while you are dusting off your files and putting yourself in order for the new semester, please pass on to council any materials, ideas, and suggestions you may have before the retreat. Needed from our members are the following:

1. For the Handbook: council needs your expertise with MAEA. If you have worked on any MAEA committee or served on council, your knowledge about procedures, job descriptions and time lines would greatly be appreciated. With the MAEA Handbook, it is our hope that information about the workings of MAEA may be easily passed on to *all* members. And since we are a volunteer organization, perhaps we can make things a little easier for new members, new committee persons and incoming officers...(as well as some of us that have been around a long time).

2. Advocacy is an ongoing process. How do you support visual arts programs? How do you help other individuals to be successful supporters and promoters of the arts? Advocacy can be done many different ways, by all types of people, on many different levels. Please pass on to the rest of us your success stories.

3. A Mini-Conference Committee has currently been meeting. They plan to present their recommendations to the executive board for approval at the retreat. This topic has had a tremendous response from the membership and your additional suggestions and ideas would be a great help to this committee. Also, if you would like to work on this committee (or any other committee), please contact any council member listed in your *ArTeacher* or membership directory.

Your help on any or all of the areas listed above is very much needed and appreciated. Thank you for your help. Please forward any letters, materials and/or calls to:

Michael J. Phillips
P.O. Box 1214
Royal Oak, MI 48068-1214
810/542-7903

WE NEED YOUR HELP!

MAEA is looking for names of recently retired art teachers

The Michigan Art Education Association recognizes the importance of those members who have given many professional years helping students to appreciate art and to create art. In order to honor these individuals, the Association needs to know who has recently retired. The recipients will be honored at the Banquet. The criteria for eligibility are: (1) needs to be a member of NAEA/MAEA for five consecutive years and (2) needs to be recognized as retired by the state of Michigan. If you know of anyone, please send their name, address and phone number to:

Craig Bishop
39 Woodmer Lane
Battle Creek, Michigan 49017 82
(616) 963-4982

Share The Wealth

by Judy Kay Thurston, Farwell High School

In this time of budget slashing, art education programs are prime targets for cuts. If a program is fortunate enough to survive the cuts, it is often a victim of shrinking funds for supplies and field trips to visit museums. There is one commodity we still have...talent! Both art educators and their students have this vital commodity in abundance.

Every art educator I know has one or more special areas of expertise in the visual arts. What possibilities for enriching our students and each other would occur if we were willing to share that expertise with our peers' classrooms. We could create our own "guest artist" network and use either personal or professional days for this purpose; we might be able to arrange for "teacher exchange" days.

Guest artist Laurie Ball-Gisch, demonstrates wheel-throwing techniques to students at Farwell High School during Fine Arts Week.

Laurie Ball-Gisch was my guest artist for the final day of Farwell's Fine Arts Week this past spring. As well as being the Visual Arts Coordinator for Montcalm Community College and editor of *ArTeacher*, Laurie is a talented artist who served an apprenticeship in ceramics while still in high school. Laurie spent an afternoon giving my students a background on clay bodies, demonstrating on the potter's wheel, and giving one-on-one instruction to students on the potter's wheel. Needless to say, the afternoon was a great success. Both the high school principal and the school Superintendent came in to observe Laurie's demonstration.

This special talent sharing did not cost my school district any money. It required something far more valuable than budget dollars. Its cost was time, commitment, and friendship between art educators. Are you willing to share your talents, time, and friendship with other art educators? The outcome from sharing is a network of committed art educators who enrich not only their own classrooms, but those of their peers as well.

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Please Do Not Touch

by Mary E. Iorio

A list of official names spanned the far wall of Cranbrook Art Museum's lower gallery. These were the curators who developed a theme, chose the art and designed the exhibit. Among this list, not one was older than 11.

For five months from November through March, young curators – elementary students from schools throughout metro-Detroit – chose from some 60 ceramics in the Art Museum's collection to design their own exhibitions and get a behind-the-scenes view of how artists create and how museums work. Fourteen schools from Detroit, Bloomfield Hills, Pontiac, Troy, Southfield and Livonia, among others, supplemented their normal academic programs with this hands-on experience called, "Young Curators Select Ceramics: A Museum/Community Collaboration."

Art Museum Curator of Education David Rau designed the comprehensive lesson taking students from the creation of art to its display at the museum. In their own classrooms, students saw a ceramics slide show, learned about the jobs of artists and curators and received a photocopied work book and museum vocabulary list. On their field trip to Cranbrook, they watched a muddy lesson at the potter's wheel, designed an art exhibit and then tromped through active studios at the Academy of Art, often surprised by the dust and the numerous works in progress.

"We are always trying to find ways to interact with children," Rau said. "But at art museums we tend to say, 'Don't touch, don't touch.' We wanted to find a way to get kids excited about art without damaging the objects. This way, they learn about the different pieces, we let them see the making of a pot, they get to feel and smell the clay and see the big, dirty studios. The ultimate goal of the museum is to educate and to develop creative minds."

Cranbrook Art Museum Curator of Education David Rau and students from Cranbrook's Brookside Lower School examine ceramics during an in-class lesson. Photo by: Frank Ruggirello

The project reflected what the American Association of Museums termed a nationwide effort by art museums to develop educational missions and support disappearing arts education programs in public and private schools.

"Young Curators fills a need that isn't being met by a lot of school districts anymore," said Art Museum Director Gregory Wittkopp. "Although our budget is limited as well, we are committed to working with school groups whenever possible. We're trying to help compensate for the fact that art is often the first program target during budget cuts. For several of the schools that participated this year, this program was their sole exposure to art."

Pontiac teacher Jay Shutt, whose fourth - and fifth-grade students were young curators for a week, said the program fills in the gaps. His students receive no structured art education. "Very few students in public schools get the opportunity to learn about art. It's the time factor, supplies, money."

That's the critical point where museums across the country stepped in:

- At Baltimore's Walters Art Gallery, students study the chemistry of metals in ornate jewelry and Faberge eggs, then go to a lab where they make small pieces of jewelry themselves.
- Wyoming's National Museum of Wildlife Art designed programs to mix art history with improving vocabulary and learning about the environment.
- Chicago's Art Institute offers a wide-range of programs for students and trains classroom teachers in simple art projects the can offer.

Cranbrook Academy of Art ceramics student Jon Tierney gives a lesson in pottery to Pontiac students participating in Cranbrook Art Museum's "Young Curator's" program. March 1994. Photo by: Margie White Teall

Waterford Principal George McGrath of Burt Elementary School called Cranbrook's program "a wonderful opportunity for students to have an intimate look into how a museum works." He credited the museum for a well-designed program. "A big part of the success," he wrote in a letter to Rau, "was due to how skillful you are in working with children."

During Rau's classroom visits, he explained how curators care for objects and how they decide to display a piece. Students touched sample pieces of pottery. They listened for the clinking sound it makes when their fingernails rub against it. They sniffed raw clay. By providing multi-sensory experiences, Rau hoped to make their learning more memorable. After Rau left, students studied pictures of the objects and voted on a theme for the exhibition.

"It could be pink things, things with striped, things with lids, anything," Rau said. Among the themes: "Teapots from the Heavens," "Wild Colors," and "Living Things in Earthtone Colors." Shutt's students from Pontiac's Emerson Elementary School called their exhibit, "Ceramic Designs," choosing objects with consistent patterns. The museum actually installed the exhibits and held mini-openings, replacing wine and cheese with juice and cookies. Choices remained on display for a week in "The Gallery" while the pieces not selected were left on display in a part of the exhibit called "The Vault." The potter's wheel and photos of potters at work shaped the third part of the exhibit, "The Studio."

Detroit painter Valerie Parks described the exhibit as "the most fun we've had at a museum show, trying to think how kids think and decide why they made their selections. It provided some very interesting information about choices, art life – from out of the mouths of babes."

Fifth-grader Erin Harrold's favorite piece was "Vase," by Richard Hummel. "I like the colors and how it's made with swirls," she said. "I've never been to an art museum before. I really wanted to go." At Cranbrook, Erin and the other students were addressed as curators, here to make important decisions and to see a potter at work. "Now I know you have to shape it. You have to learn to pinch it. On the wheel, you have to push it down and move it to the shape you want."

Cranbrook's Brookside fourth graders test-piloted the program. "I think the experience makes them more comfortable in museums," said Brookside art teacher Kathe Bartusek. "My students took a lot of time studying what they would choose, why they'd choose it."

Bartusek expanded the lesson by having students make their own clay pots in class. In addition, fourth graders based their chapel performance on the story, "The Empty Pot."

For many students, the experience opened a new world. "The curator book is excellent," wrote Troy student Andrew Feczko. "I'm only on the third activity but I'm enjoying ideas I never knew I had."

For information about this year's program "Young Curators Choose Chairs" please contact David Rau at Cranbrook Art Museum, 1221 N. Woodward Avenue, P.O. Box 801, Bloomfield Hills, Michigan 48303-0801. Phone 810/645-3314 or Fax 810/645-3324.

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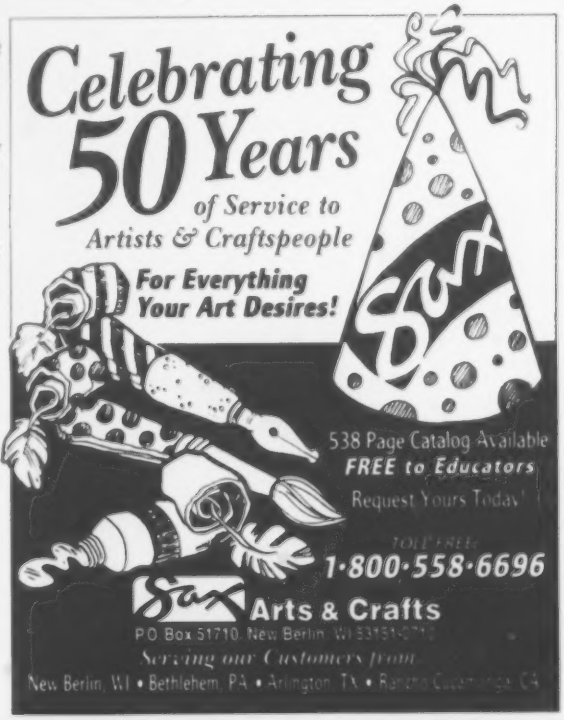

WENDY SAMPLE: VERY SPECIAL ARTS EDUCATOR OF THE YEAR

Interrelated. That's how Wendy Sample describes the arts.

It's also how she explains the advantages of bringing physically and mentally impaired individuals together with other students for collaborative art projects. And it's that same philosophy that helped Sample win the 1995 Very Special Arts Educator of the Year award.

An art resource teacher for the Dearborn Public Schools, and an instructor at the Howe Trainable Center in Dearborn, Sample splits her time as art resource teacher for the district's art and classroom teachers and as a special education art teacher. She was chosen over educators throughout the state for the 1995 award by Very Special Arts Michigan, for her work in overlapping these two roles to create non-traditional art programs for individuals with disabilities.

Sample coordinated a series of innovative art projects this year that ran from October through March throughout Dearborn schools. She linked mentally and physically impaired students with regular education students and professional artists, illustrators, theater troupes, even creative writers, to learn about art and how to express themselves.

Another project brought students from Howe together with creative writing students from Edsel Ford High School to work with a professional writer and musician to create stories and then put them to music.

"The arts are all related. Collaborated art experiences where you are bringing visual art together with music and dance or writing really work well," said Sample, adding that students may relate better to art or music, for example, so it's beneficial to have both so everyone can participate.

Sample generated money to hire the artists from the Dearborn Community Arts council annual fundraiser, and from the Widman Foundation.

"The Dearborn Community Arts Council has been very supportive, and that makes my job a lot easier," Sample said.

Her various art projects culminated with a sharing event in March, during which students presented their work.

"Art applies to everything, in school and in life," Sample said. "And all kinds of different people can relate to it. For impaired students, it can present a very important venue for learning, which is different than the traditional classroom."

Sample explained that one of her students at Howe who had been extremely quiet in class opened up and began to talk once she became involved in an art and music project.

A native of Dearborn, Sample received the Very Special Arts Teacher of the Year award at VSAMI's annual luncheon in Grand Rapids. She is a former Dearborn Educator of the Year award recipient.

VSAMI is an organization dedicated to enhancing opportunities for individuals with mental and physical disabilities through art. The organization is funded by the Michigan Department of Education, the Michigan Council for the Arts and Cultural Affairs, and Very Special Arts, its national parent agency.

For several years, the local organization has recognized teachers and administrators for giving mentally and physically impaired individuals new opportunities through art.

Adapted from article by Catherine A. Curley with permission from Dearborn Times-Herald.

KAREN MUMA

Art Teacher, Beaverton Rural Schools

I awoke with excitement and anticipation and wonder: will they like me?

Am I ready?; will I know what to say? It's my first day as a teacher...no longer a student teacher or a substitute; after years of preparation, I am a teacher with a classroom and students to call my own.

As a new teacher at Beaverton Junior High, I would be teaching grades 7-12. But this wasn't my first experience in Beaverton. I was fortunate to have student taught one year earlier in the same classroom with some of the same students. I was familiar with the district, the administration, the building, the staff and students. My immediate goal was to make it through day one.

As an art student myself, I was fortunate to have had great experiences in studio production. However, like many of us, I missed out on an important part of art which just wasn't taught: the history of art, along with aesthetics and criticism. I had never looked at or discussed famous artworks until I went to college. There I felt cheated and behind because of what I had missed in my early art education. I vowed to teach all aspects of art and began studying DBAE.

In addition to being a great art teacher, I also wanted to be a friend to my students. Some of my favorite teachers were art teachers. They seemed to be the ones you could laugh with, talk to, and have fun with while still learning.

My first semester of teaching, I had one class of 9-12 graders and five classes of grade 8 students. The second semester would be grade 7 instead of grade 8. Everything started out nicely; there were those who were excited to be back in school and those that had not left the beach yet. As the new teacher, the students didn't know what to expect from me. Rumors from previous students didn't exist yet. Many students began testing me to see how far they could go. Some broke rules and I dealt with it. For a few, I was afraid there was nothing I could do until I began to talk with the other teachers. I found they would also be having similar problems. This made me feel it wasn't my fault, but I still wanted these troubled students to like school, art class and me.

There are things you just can't learn about teaching in college. It was through trial and error that I explored the best room set-up, clean-up procedures, discipline, presentation, etc. The best way to learn and test something out is to try it. If it didn't work, the next hour I would change it. By the end of the day I had a good idea of what was effective for that particular lesson.

As weeks passed and projects changed I found students who enjoyed themselves and those that were frustrated. I began to understand that there is no way they were all going to love art. I told students to do the best job they could. During an impressionism unit I saw a change. Some of the negative students were doing beautiful work. Many of their paintings were displayed in the halls. One comment I heard was "our 8th graders did those." I felt so great after that; it was the vote of confidence I needed.

I began to notice that some units of study worked better than others. They were the ones that were more well-rounded, that covered history and a variety of skills. It seemed that when students understood more of the context of a time period or culture that they were more excited and enthusiastic about their projects. I realized these units had had the most planning and were ones I had used previously in college or student teaching. Since this was the 2nd or 3rd time I had taught these, more of the details had been worked out. I began to understand that with time and practice teaching gets better and easier.

As the semester went on, along with success I felt disappointment. I felt as if I had lost some of the students. There were those who had come around, began showing up at lunch, between classes and before and after school. But there were those that it seemed I couldn't do anything for.

As the end of the semester drew closer, I knew I was getting another "first" day in the middle of January. I began to plan changes in the atmosphere of my classroom. I felt I had previously let some students go too far, and there was no turning them back. With a fresh start, I would have more confidence, be more alert and know when to say "enough."

For my 7th grade students, this would be their first experience with art. It wasn't until this past year that Beaverton started a K-6 art program. For these students it was their first day in class, but it wasn't mine anymore! I started with more confidence; the students sensed this and this made our relationship much better. I had changed some procedures and rules and everything went smoother.

I've also realized I need to be with people who do what I do – other art teachers. Through Laurie Ball-Gisch, my student teaching supervisor, and the MAEA, I have found a way to connect with other art teachers. I a m now one of two Region 12 Liaisons. I know that my professional involvement, plus a year under my belt will help me gain experience and confidence as I approach a new school year. Things will get easier and I look forward to having the opportunity to try out new ideas and refine old ones. Best of all, I know that I survived my first year as an art teacher!

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INTEGRATING ART INTO THE CURRICULUM

by Craig Hinshaw
Arts Specialist
Lamphere School District

For the past eight years, the thrust of my responsibilities as art specialist in the Lamphere School District has been to work with classroom teachers developing art lessons. This has often taken the form of integrating art into their curriculum. I would like to share three of the strengths of this program.

First, working with the classroom teachers within the curriculum makes art part of a team and not an isolated subject. In this supporting role, teachers are more willing to allow students time to continue working on their art beyond the regular art time. With this extra time and the support of the classroom teacher, students' art work is usually better; the work is more imaginative, there are more details added, the lesson is completed, etc.

Second, the end product is greater than the sum of its parts. When a fourth grade teacher asked me to do an art lesson on weather to parallel her science curriculum, I showed the students pictures of how artists had painted the sky, showing different weather conditions. Then using watercolors, students painted their own weather conditions. Later the classroom teacher asked students to write a descriptive paragraph about their painting, using the computer. Displayed together, the paragraphs and the paintings were much stronger, supporting each other, than if viewed separately. What began as a science lesson brought together art, creative writing and technology.

And finally, working within the curriculum gives the art specialist the opportunity to make learning come alive. I helped second grade students make papier mache dolphins when they were studying them in the classroom. At the conclusion of the unit, students gave an oral report, while holding their dolphins. The classroom teacher told me that it was the holding, often caressing, of their dolphin during the report that made the learning real for her students.

In conclusion, to integrate art into the curriculum, sometimes I follow, listening to what is being taught in the classroom and planning lessons accordingly. Sometimes I lead, showing a new computer art program and making suggestions of how it can be incorporated into the curriculum. While it is my vocation to teach children art, I feel it is my responsibility and privilege to guide the teaching staff toward quality art education. Working within the curriculum affords me that opportunity.

BEST COPY AVAILABLE

higher education DIVISION

SHARON LEE HOUSE

By the time this arrives in your mailbox, we will again be involved in a new semester and dealing with the many and varied tasks present with the beginning of each school year. We have all been busy over the summer, however, if you are like most of the "art people" I know, you tend to make your "off time" very busy time. Like most of us, you probably try to catch up on doing some of the many things for which there never seems to be enough time during the regular school year.

In making plans to attend the fall MAEA conference in Dearborn, I am going to ask that we give thought to the theme of this conference: *Many Cultures: ONE VOICE Through ART.* I ask since I am in the process of planning our annual Higher Education Division level meeting and have been giving thought to how this theme relates to those of us who are devoting our time and lives to art/classroom teacher pre-service and graduate level art/art education training. Of course, many of us have submitted conference presentation proposals on this conference theme and will be presenting related ideas/research.

For this Higher Education Division level meeting I ask that we consider how issues of diversity can best be addressed on the college/university level. Considering the many types of diversity which our culture presents to all of us, how is it that we as art educators working in teacher training programs can effectively prepare our students to use the visual arts to successfully cope and succeed in this complex world, a world rift with challenges most of which filter into the many strata of our schools.

You may ask "Is this our responsibility?" Don't we have enough to teach and deal with without the world's problems too? I suggest that issues of diversity are universal to humanity, and as art educators we must first be world citizens. "The arts" are the most basic, and universal of human languages, and since we frequently state that the visual arts are not only for select groups but for all of the students, I suggest that those of us involved in teacher training owe it to our students to reconsider issues of diversity as they relate to our programs.

Cannot the visual arts be effectively used to address diversity and assist in dealing with the problems our schools face as we prepare educators who will teach the children in the 21st century?

What specific types of diversity will our students be faced with during their teaching careers? Of course there is no way we can answer this, however, are there ways in which we can help our students become better prepared to meet issues "head on?

Are there specific techniques and skills which we can teach for use in dealing with K-12 students in the classroom, specific techniques and skills which will foster diversity so that students can appreciate each other for differences as well as similarities?

Since personal exploration, and expression in the visual arts often deals with the artist's interaction with issues of various types of diversity, frequently of a very personal nature, is it not then necessary and appropriate that the concept of "diversity" be made a part of education in this "basic language"? Is it not appropriate that this universal language be used, and taught how to be used in building bridges?

I would be interested in hearing your ideas on this and other issues related to art/classroom teacher education. We will be meeting again this year for a Higher Education level discussion and I will hope to see you there. You may agree, or disagree. Let's get together and share. Since many of us have been involved in art education, many things have changed, not the least of which is Y(our) MAEA organization. We can sit back smugly and criticize, and wait for retirement, or we can work with one another as we approach the new millennia. Let's work together! We each have differing experiences, opinions, strengths, and yes...weaknesses. If we work together, we can all profit. I look forward to seeing you in Dearborn in November.

Sharon Lee House, Ed.D is Associate Professor in the Department of Art at Central Michigan University, Mt. Pleasant, MI 48859

multi-ETHNIC rep

DELORES A. FLAGG

Greetings! It has been a while since my last communication regarding multiethnic concerns and issues. The task to increase and prepare more art educators from African, Asian, Hispanic, Native American, and other cultural backgrounds for membership and participation with MAEA is becoming increasingly demanding.

The National Art Education Association released a flyer on recruiting multiethnic art educators. National Committee on Multiethnic Concerns (COMA) through an assertive effort, developed a recruitment flyer to further increase membership, which is being circulated throughout the nation. I encourage you to join in this task to continue your support to increase membership of multiethnic artists and educators. I encourage you to read the flyer and share the it with multiethnic persons who might be interested in an art education profession. Excerpts from the flyer:

> *"The purpose of this flyer is to bring attention to the need for identifying and recruiting multiethnic art educators.*
>
> *We are living in a society that is becoming increasingly culturally diverse. Projections based on available data indicate that the United States will move toward even greater cultural diversity as we proceed into the 21st century.*
>
> *As America's student population continues to become more diverse, the number of African, Asian, Hispanic, Native American, and other multiethnic art educators will be needed for the teaching force to reflect that diversity....*
>
> *Encourage K-12 students to consider a career in art or art education. Provide information on art careers in your program and multiethnic arts related curricula. Encourage participation in t he National Junior Art Honor Society and the National Art Honor Society. Be sure the counselor's office or the career center has ample resource materials on art careers and art programs at higher education institutions..."*

The flyer titled "Recruiting Multiethnic Art Educators" is being circulated by the NAEA. Contact the Association at 1916 Association Drive, Reston, VA 22091-1590.

"Art Beat of Multiculturalish with 'Book Beat'" is back! "Book Beat" will bring a wealth of knowledge and direction on multicultural art to help you further enhance curriculum development, resource materials, personal and professional development, and other cultural interests. Look for this session at the '95 Fall conference at the Hyatt Regency, Dearborn.

Conference registration chairs, Sally Allan, Cindy Smith and Teddy Wells attended opening day of the Monet Retrospective.

MONET RETROSPECTIVE

If you are anywhere near Chicago before November 26th, take the time to go to the Chicago Art Institute and see the Monet Retrospective. In fact, you may want to make a special trip to the "windy city" to see this comprehensive show. It begins with one of his caricatures, moves through every phase of his 65-year career and ends with some of his wall-sized water lily paintings.

This show offers a unique opportunity to move through numerous galleries with works that follow Monet's growth and development as an artist. Several sets of series paintings have been gathered from museums and private collectors throughout the world. Among them are numerous haystack, cathedral and water lily paintings.

elementary DIVISION

HARVEY GOLDSTEIN

I'm starting to write this 10,000 feet above Houston as I leave the NAEA Convention. It's been a hectic, but professionally stimulating five days. I find that I now have some time to reflect and report on my very first experiences with the NAEA Elementary Division. As our association's elementary representative, I'm very interested in "building bridges" with our national organization. I met our new leaders at the division luncheon and made it a point to attend a meeting of the Elementary Division Development Committee. Here, I was able to help generate and prioritize future initiatives – based on ideas, needs, and concerns that you have relayed to me. The National plans to address issues which affect elementary art educators such as inclusion, cross-age grouping, interdisciplinary studies, curriculum and assessment as reflected in the National Standards, and ongoing advocacy. As for the later, I have already contributed a number of quotations from Michigan administrators and students on the value of elementary art education for an upcoming advocacy brochure.

Back on the ground, we continue to work on another form of advocacy – the Elementary and Middle School Exhibitions which will again be held in Lansing. As of this writing, the schedule has not been determined, but will be published with complete guidelines in each member's copy of the MAEA HANDBOOK (coming this winter). In the meantime, we have already redesigned the entry form (see next two pages). to start you thinking and to facilitate the writing of STUDENT LEARNING STATEMENTS, a number of actual statements from last year's exhibition appear as models on the back of the entry form. You can also learn more about ways to prepare work for this year's exhibition by attending our conference workshop entitled "Everything You Always Wanted to Know About Acetate..." (named for those elementary art teachers who seem to have a bit of trouble with this requirement). Finally, be sure to visit the Exhibition Hall at the Hyatt and see for yourself the student work which was on display in the rotunda of the State Capitol Building and then went on to conferences in Grand Rapids and Traverse City to be viewed by other professional education associations. Hopefully, it will inspire you to share your students' work in an effort to show others the comprehensive nature and high quality of elementary art education throughout the State of Michigan.

See you in Dearborn.

Yours truly at the WESTERN REGION LUNCHEON in Houston after Linda Warrington presented me as ***1994-95 Michigan Art Educator of the Year.*** *(Photo by Julius Kusey)*

maea

Elementary / Middle School Exhibitions
1996 ENTRY FORM

Print clearly or type. Complete all lines. Incomplete forms will be grounds for rejection.

STUDENT_____ TEACHER_____

HOME ADDRESS_____ SCHOOL_____

CITY_____ZIP_____ SCHOOL ADDRESS_____

TELEPHONE (___) _____ CITY_____ZIP_____

GRADE_____ MEDIA_____ SCHOOL PHONE (___) _____

TITLE_____ HOME ADDRESS_____

CITY_____ZIP_____

REGION NO. ____

MAEA MEMBERSHIP NO. _____

PARENT / GUARDIAN SIGNATURE is required to exhibit work in the MAEA Student Shows. Although every reasonable precaution will be taken, the sponsoring group and host cannot be responsible for loss or damage, however caused.

PARENT / GUARDIAN SIGNATURE_____

LIAISON SIGNATURE _____

Fold up at dotted line. Attach the upper portion of form securely to the back of work. Do not tear off lower portion of form and do not attach it to the student's work.

- - - -

Elementary / Middle School Art Exhibitions

MODELS FOR STUDENT LEARNING STATEMENTS

In an effort to broaden public awareness of the nature and value of art education, a statement of student learning will be displayed with each piece of art. This statement might explain the content of the work (i.e., design problem, expression of a style, visual story, etc.). It might refer to learning in art history, reflect art criticism, or even indicate an aesthetic discussion. When possible, an objective of the lesson or a broad outcome of art education should also be included.

Statements may be generated by the student and/or teacher. Try to be brief -- two or three sentences at the most. The statement must be typed or printed in the space provided on the entry form.

FOR EXAMPLE:

maea
OUR CLASS LEARNED ABOUT JOHN JAMES AUDUBON, AN ARTISTIC ECOLOGIST. WE STUDIED HIS PORTRAITS OF BIRDS. WE ALSO EXPLORED DIFFERENT WATERCOLOR TECHNIQUES BEFORE I PAINTED THIS BIRD.
Students realize that artists often draw inspiration from nature for their subject matter.
maea
TO INTEGRATE ART WITH THEIR STUDY OF AUSTRALIA, FOURTH GRADERS CREATED A BARK PAINTING INCORPORATING THE CHARACTERISTICS FOUND IN THE WORK OF ABORIGINAL ARTISTS.
GLOBAL STUDIES ARE AN INTEGRAL PART OF ART EDUCATION.
maea
I LEARNED ABOUT HENRI MATISSE AND HOW HE USED BRIGHT COLORS AND PATTERNS IN HIS PAINTINGS. I PAINTED MY OWN STILL LIFE IN THE STYLE OF MATISSE.
THE STUDY OF HISTORICAL WORKS OF ART HELPS BUILD VISUAL LITERACY.
maea
FIFTH GRADE STUDENTS STUDIED THE WORK OF POP ARTIST, ROY LICHTENSTEIN. THEY NOTED HIS USE OF THICK BLACK LINE AND PRIMARY COLORS TO MAKE HIS IMAGES LOOK LIKE ENLARGED PORTIONS OF COMIC STRIPS. THESE SAME GRAPHIC TECHNIQUES WERE USED IN CREATING THIS SELF PORTRAIT.
The study of contemporary artists shows students that art reflects the time in which it was created.

ENTRY FORM MAY BE DUPLICATED

To
Book
the
1995-1996
Governor's Traveling
Exhibit
in your area
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616/897-9862 (h)
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middle school DIVISION

ELAINE LITVAK

This is the beginning of the school year and we all have much to do: bulletin boards, cleaning our rooms, setting up the curriculum for the year, seating charts, lesson plans...to list just a few items. This year includes a small portfolio to save five of your best works to enter the 1996 Middle Level School Division Exhibition to be held in Lansing next March. Remember you make a different in the way we are perceived by the public and this show is an opportunity to show the politicians as well as the public the necessity of having a strong art program in Michigan schools. The entry blanks have been redesigned to fit the needs of the Elementary and Middle schools; you just need to reproduce five copies with the necessary information adhered to in the directions, and you will find you have finished the best advocacy for the art program in your school. The exhibit will be as wonderful as last year. You make the difference! So look for the blanks in this issue of *ArTeacher* or in the forthcoming MAEA handbook that will be out soon. Remember this year Middle Level is clearly defined for this exhibit as grades 6 through 8, whether housed in an Elementary, Middle or Junior High School.

It is exciting to be a Middle Level art teacher for we are in the forefront of change in the perceptions and directions that art programs are going through. For instance, who are we? What makes a middle level teacher? Is he/she the person who is housed in the 6 through 8 grade concept, or the person who teaches in the junior high, or is it the person who teaches those grades that come after primary grades until grade 9? Each state and school system have their own definition. Michigan defines the Middle Level as 6 through 8, but at my school, a middle school houses grade 7 through 9, c'est la vie! While the definition of what is a middle school may be a bit of a muddle, I know that middle level teachers are the best. Let me hear from you with your successes and your failures so we can share your joys and your tears that we may all learn from your wisdom; it takes the wisdom of Solomon to be a Middle Level art teacher.

Mini-conferences are being planned to address the concerns you listed in the survey from last year's conference. Planning takes time, especially finding the means for funding. The important thing is that your voices are being heard. If you have other concerns that did not show up on the survey published in the spring issue of *ArTeacher*, please let me know so I can articulate your needs in the planning sessions.

michigan youth arts festival

May 9 - 11, 1996

PURPOSE

The Youth Arts Festival offers the Michigan Art Education Association an opportunity to present outstanding art works by Michigan students. The MAEA Council has endorsed the activity and considers it both a privilege and a responsibility to:

1. Recognize students with significant creativity ability.
2. Value the aesthetic quality evident in student work and encourage it as possible for all students.
3. Share student art work indicative of good art education with the public.
4. Encourage the appreciation and understanding of creative artistic achievement.

PROCEDURE

K through 12 art teachers throughout the state who are members of MAEA are invited to submit not more than five of their students' works of art to the MAEA regional liaison chairperson to be shown in their respective regional exhibits held in February and early March. Students not represented by an MAEA member may submit work through a participation school membership. Each school is limited to five art works for each $75.00 submitted. Transportation of the work to the regional liaison chairperson or exhibit is to be borne by the participation teacher or school.

The regional liaison chairperson will arrange for an exhibition in each region and will announce exhibit dates to participating schools. Student art works in grades 9 - 12 will be juried on the regional level with winning entries continuing on to the state adjudication. Each region may submit one-half (1/2) of its MAEA members.

RETURN OF WORK

Regional exhibit chairpersons will arrange a procedure for pickup of works in their respective regions.

All work displayed at the state exhibit should be picked up personally by the exhibitor or regional liaison at Western Michigan University only between the hours of 3 and 4 p.m. on the final day of the Festival. All work not claimed will be returned to respective schools via Regional Chairperson.

Although every reasonable precaution will be taken, the sponsoring groups and hosts cannot be responsible for loss or damage, however caused.

Students whose work has been selected for the MAEA Governor's Traveling Exhibit will be notified after the March adjudication. The work selected for the traveling exhibit will remain in custody of MAEA for one year before their return via Regional Chairperson

CATEGORIES

Painting, Graphics, Jewelry, Ceramics, Crafts, Weaving, Sculpture (20 lbs. max.), Mixed Media, Drawings, Photography.

SPECIFICATIONS

Two-dimensional entries must be matted with backing suitable for hanging (acetate protecting is essential and must cover both artwork and mat. A frame is most desirable) Use package tape only (no masking tape) and strong hanger on back. A small plastic plate with a hole to fit over a nail is recommended. Oils and acrylics must be framed. – NO Glass. Jewelry must be attached to a display box. Three-dimensional pieces must be boxed. Work to be considered for the Governor's Traveling Exhibit must be two-dimensional and no larger than 30" x 30" after matting and framing. PLEASE no stickers or name tags on front of work. Work not meeting specifications will be rejected at state adjudication.

Fill out an entry blank for each piece of work. Each MAEA member will receive an entry form in the fall issue of ARTEACHER. Please duplicate this form for your 5 entries. Make a copy for your records also. Please TYPE OR PRINT all information! Attach to bottom of three-dimensional work. THE ENTIRE FORM must be ATTACHED TO ENTRY. DO NOT TEAR OFF BOTTOM PORTION and DO NOT ATTACH BOTTOM PORTION TO WORK. This portion goes to WMU for participant contact letters and program listing. PLEASE WRITE REGION NUMBER IN BOX. **Work will not be accepted at the state level for judging if entry blanks are not filled out in their entirety.**

AWARDS

Regional show participants will receive certificates.

High school students (grades 9-12) who have work selected for the exhibition may attend the Michigan Youth Arts Festival May 9-11, 1996. The exhibit will be in the Multi-Media Room, Dorothy U. Dalton Center, Western Michigan University and is open to the public

Each artist will be invited to participate in Master Classes as well as experience the full festival. Students selected for the Top 18 will be honored at a luncheon at WMU on Saturday, May 11, 1996. All participants will receive a certificate from MYAF stating participation and Top 18 and/or Governor's Traveling Exhibit. Top 18 students will receive a personalized sketch book.

FOR FURTHER INFORMATION CONTACT:

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1996 MAEA – MYAF VISUAL ART ENTRY FORM

Please Circle
Male or Female

Print clearly or type. Complete all lines. Incomplete forms will be grounds for rejection.

STUDENT _____

HOME ADDRESS _____

CITY _____ ZIP _____

TELEPHONE ( ) _____

GRADE _____ MEDIA _____

TITLE _____

REGION NO. _____

TEACHER _____

SCHOOL _____

SCHOOL ADDRESS _____

CITY _____ ZIP _____

SCHOOL PHONE ( ) _____

HOME ADDRESS _____

CITY _____ ZIP _____

MAEA MEMBERSHIP NO. _____

GOVERNOR'S TRAVELING SHOW (Grades 7-12) 2-D work is eligible. Work will be shown for 1 year. Size limit is 30" x 30". Please indicate if your work may be considered for this show. YES _____ NO _____

PARENT/GUARDIAN SIGNATURE. If under the age of 18, a signature is required to exhibit work in the MAEA Student Show. Although every reasonable precaution will be taken, the sponsoring groups and host cannot be responsible for loss or damage, however caused.

Parent/Guardian's Signature _____

Liaison's Signature _____

Fold up at dotted line. Attach the upper portion securely to the students' work.
Do NOT tear off this lower portion and do NOT attach it to the students' work.

1996 MAEA – MYAF VISUAL ART ENTRY

Please Circle
Male or Female

STUDENT _____

HOME ADDRESS _____

CITY _____ ZIP _____

TELEPHONE ( ) _____

GRADE _____ MEDIA _____

TITLE _____

REGION NO. _____

TEACHER _____

SCHOOL _____

SCHOOL ADDRESS _____

CITY _____ ZIP _____

SCHOOL PHONE ( ) _____

HOME ADDRESS _____

CITY _____ ZIP _____

A Few Caveats on Arts Integration

by Dennis E. Fehr, Ed. D.

Schools can erect ideological walls between subjects as solid as those that separate classrooms. This warps the student's perception of the world outside of the school, where such walls do not exist. Not surprisingly, therefore, reconstructionists have mounted a well-intended effort to define art as one ingredient in a holistic educational blend, to devise teaching approaches under which borders between subjects are removed. The desire to remove these borders is to be encouraged. However, careless efforts to do this can burden the arts with certain disadvantages. The Ad Hoc Consortium of National Arts Education Associations (1992) recommends that the arts should be used to enhance the teaching of other subjects. Disappointingly, the consortium fails to state the critically important converse of this: other subjects should be used equally to enhance the teaching of the arts. (The Consortium goes on to state, correctly, that integration should never replace discrete programs of instruction in the individual arts.) The degeneration of art into the role of handmaid rather than equal to other subjects is not supported by fact, and art teachers who allow this to occur simply sell out their students' trust in them.

Another idea that seldom works is the combining of arts education into a single course. Such a course is desirable if connections between the arts are more than superficial, but this requires pan-artistic syntheses that usually extend beyond the expertise of the faculty involved. Faculty members may be quite expert in their respective fields; however, synthesis of the arts is a specialized knowledge unto itself. An 'integrated' arts course consisting of a succession of mini-courses in the individual arts, taught by separate teachers, is often only poor teaching. The matter becomes still worse when such 'integration' is left to one teacher. Few teachers possess adequate knowledge of even two arts areas. When administrators, flashing oily smiles, lean across their desks and suggest such 'innovation', they are employing vacuous excuses to collapse the portion of the school day devoted to arts education. These problems lead to the same result: the trivializing of art education, as exemplified in these comments from teachers in Everyschool, USA:

> *Social Studies.* "People, here is a picture of a Chinese family. Write a list of items in their home and a paragraph describing their clothing. And remember what we learned this morning about commas."
>
> *History.* "People, today we are going to make a diorama of the Alamo. Each of you make two Texans and five Mexicans. Janie here, who is gifted, will make the Alamo out of this Fruit Loops box."
>
> *Geography.* "People, each of you has a red crayon, a blue crayon, a yellow crayon, and a map of the fifty states. Color in the states, making sure no states that touch are the same color. And of course stay within the lines. After all, we *are* learning about art too."
>
> *Science.* "People, trace the diagram of the human eye on page 132 and label the parts. Neatness counts."
>
> *Language arts.* "People, write an essay on how you spent your summer and color a picture illustrating it. And remember what we learned this morning about commas."

These students may or may not learn a bit of history, social studies, geography, science, or language arts, but they learn precious little art.

Adapted from:

Fehr, D.E. (1993). **Dogs Playing Cards: Powerbrokers of prejudice in education, art, and culture.** New York: Peter Lang. 232 pp.

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2516 S. LaSalle Gardens
Detroit, MI 48126-1526
313/898-4843 (H)
313/596-3900 ext. 615 (W)

'96 Conference – Council
At Grand Traverse Resort
Traverse City, MI
November 14-17, 1996

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Region 4 Liaison
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616/469-2770 (W)
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Warren, MI 48093-3929
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810/445-4040 (W)

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H.J. Slider
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Caledonia, MI 49316-9097
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810/667-2418 (W)
Kelly Nelson
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Flushing, MI 49433
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810/640-1450 (W)

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517/683-2550 (W)

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3410 Doherty Rd.
Clare, MI 48617-9144
517/386-3036 (H)
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St. Helen, MI 48656
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517/435-7774 (W)

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517/362-7207 (H)
517/362-6127 (W)

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616/779-9330 (W)
Dawn Steiner
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616/935-4229 (H)
616/386-5153 (W)
616/386-9838 (F)

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906/786-6521 (W)
906/786-2166 (F)
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906/227-2276 (F)

MAEA Office
NEW CENTER
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313/998-0163 (F)

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Michigan Department of Ed.
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Lansing, MI 48909
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517/335-2473 (F)

If you can become a part of a great team of art educators, please volunteer to be a liaison for your region.

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MICHIGAN ART EDUCATION ASSOCIATION
46TH ANNUAL FALL CONFERENCE
NOVEMBER 2 - 5, 1995
HYATT REGENCY DEARBORN

Since the arts are an integral part of all cultures, art educators have a responsibility to develop a curriculum which incorporates a multi-cultural perspective. As students become aware of the arts, history and traditions of the many cultures in our world, they will learn about the creativity among peoples of all cultures, as well as understanding and acceptance. Then, we can truly celebrate diversity.

Come with us on an exciting, non-stop journey as we celebrate diversity with two keynote speakers, two super sessions, the inaugural Michigan Artist Series Lecture, Administrators' "Empty Bowl" Luncheon, five student exhibitions, members' exhibition, nine tours, vendors and over 160 workshops and presentations.

Attend the "Multi-Cultural Awards Reception, Entertainment and Party" Friday night. Begin Saturday with a Business Breakfast Buffet. Take advantage of the continuous bus service to the Cultural Center on Saturday for presentations, workshops and two receptions. Finish off Saturday evening in a celebration of the American culture at the "Celebrate America" Party at the Hyatt. For those who still have energy left, Sunday offers a few more presentations and a morning breakfast

Join the festive, frolicking, fun atmosphere as we learn, revitalize and unwind, November 2–5, 1995 in Dearborn.

CO-CHAIRPERSONS

Barbara Herrick
7301 Oakman Blvd.
Dearborn, MI 48126
(313) 581-8439

Marian Stephens
2516 LaSalle Gardens S.
Detroit, MI 48206
(313) 898-4843

KEYNOTE SPEAKERS

FRIDAY, NOVEMBER 3

Dr. Dennis E. Fehr will officially open the 46th Annual Fall Conference at 9:00 A.M. on Friday during the 1st General Session. Dr. Fehr is Associate Professor of Curriculum and Instruction as well as Graduate Art Educator Program Coordinator at the University of Houston. He has written extensively and has had many articles published in art education publications, including our own "ArTeacher". Dr. Fehr is also the author of the book, Dogs Playing Cards: Powerbrokers of Prejudice in Education, Art & Culture.

Dr. Fehr's keynote address is titled **"Contextualized Art Education: A New model for a New Era."** In his address, Dr. Fehr will discuss how the many changes in how we live in the late twentieth century have been labeled post-modernism by historians. Art educational models, such as that of Viktor Lowenfeld, or the Discipline-based model of the Getty Foundation, are too simplistic for an era that at last is recognizing the contributions of non-Western cultures & of heretofore silenced groups within Western culture – women, African Americans, Native Americans, the alternately-abled, etc. Now is the time for a revolutionary new theoretical model – contextualized art education, a model which can flex in response to these changes. *Immediately following his presentation, Dr. Fehr will be signing copies of his book, which will be available for sale.*

Sponsored in part by: Peter Lang Publishing

SATURDAY, NOVEMBER 4

Kimberly Camp is the Director of the Museum of African American History in Detroit and is the former Director of the Smithsonian Institution's Experimental Gallery in Washington, D.C. Ms. Camp, a practicing professional artist & craftsperson, has been exhibiting her paintings & sculptures for over twenty years. Her works can be seen in private & museum collections across the United States.

Ms. Camp will be speaking at the 2nd General Session at 9:00 A.M. Saturday. Ms. Camp's keynote address, **"Life and Culture in Art,"** will focus on the theme of the conference and how it relates to her work as an artist and as Director of the Museum of African American History.

SUPER SESSIONS

FRIDAY, NOVEMBER 3 · 1:00 P.M.

Dr. Cledie Taylor, noted art educator, artist & gallery owner, will be addressing the members on **"Art: A Two-Way Mirror."** Dr. Taylor will also address the administrators only at 10:30 A.M. See program for details.

FRIDAY, NOVEMBER 3 · 3:00 P.M.

Dr. Will Moreau Goins, Director of Education at the Museum of African American History in Detroit and a noted authority on Native American culture, will be speaking to the members on **"Native American Artistic Expression."** See program for details.

MICHIGAN ARTIST SERIES
FRIDAY, NOVEMBER 3

Our first ever Michigan Artist Series will feature painter **José Narezo.** José is a graduate of Michigan State University with a Master of Fine Arts degree. He studied with James Adley, Winfred Lutz and educator Charles Steele. José is a recipient of various awards, including the Distinguished Service Award from Hope College; an award from the National Council of La Raza for his Outstanding Contributions to the Hispanic Community and to the Arts; & and has been honored for his work for Very Special Arts.

José has been painting for the last 30 years. He has exhibited in many prominent locations including England, Germany, Mexico, Minneapolis, Chicago & New York City. His work pertains to cultivating the romance of his Hispanic culture using his knowledge as a painter and educator to instill Hispanic pride through community art presentations, exhibitions & art installations. His art comes from the soul that reflects the richness of his culture.

The Michigan Artists Series Lecture will take place on Friday, November 3 at 5:00 P.M. in the San Francisco/Houston Ballroom.

You Don't Want to Miss the...

MAEA CONFERENCE EXHIBITIONS!

- **Kids & Clay**
- **Detroit Public Schools**
- **Dearborn Public Schools**
- **1995 Governor's Traveling Show**
- **1995 Elementary & Middle School Rotunda Show**
- **1995 MAEA Members Show at the Scarab Club**

The Student Exhibitions will be located in the Great Lakes Center along with the Commercial Exhibitors.

TAKE AN ADMINISTRATOR TO LUNCH/ "EMPTY BOWLS" LUNCHEON

FRIDAY NOVEMBER 3 • 11:30 – 1:00 P.M.

We encourage all art teachers to invite their administrators & superintendents as their guests to spend Friday morning at the conference starting with the General Session and followed by an Administrators' Only session, "**Art: A Two-Way Mirror.**" A presentation by **Dr. Cledie Taylor.**

Afterward, take your administrator to a special lunch, at which **Dr. Dennis E. Fehr** will address the administrators on the topic, "**Art Education: the New Hub of the Public School Curriculum.**" Dr. Fehr believes that as we move toward a communications culture based on the electronic screen, visual literacy (the ability to read the image) is in many arenas displacing verbal literacy (the ability to read the word) as a communications tool. This and other late-twentieth-century phenomena underscore the new awareness of educators that the place of visual art in the school curriculum is no longer at the outer rim, it is at the hub.

This luncheon will be an "Empty Bowls" luncheon. For those not familiar with this concept, "Empty Bowls" is an international project started by two Michigan art teachers, John Hartom & Lisa Blackburn, to fight hunger. Potters, ceramic art students and interested others create bowls, which are then donated. Participants at the lunch choose a bowl in which soup will be served. The bowls remind us that there are many others out there whose bowls will be empty. $5.00 from each ticket will go to a hunger organization in the Detroit area. (If you would like to have your classes help make bowls for this project, check the information on the following page.)

If you plan to take an administrator to lunch, **please remember to buy two tickets!** The cost will be $10.00 per administrator & $10.00 per teacher.

"EMPTY BOWLS" LUNCH BY THE POOL

FRIDAY, NOVEMBER 3 • 11:00 A.M. – 2:00 P.M.

On Friday, **everyone** will have the opportunity to participate in the "Empty Bowls" project. The Hyatt is setting up a lunch area by the pool. Buy a donated bowl for $5.00 (money will be given to a hunger organization in the Detroit area) and fill it with soup (the cost of which will be determined by the Hyatt). Other food items will also be available for purchase.

BUSINESS BREAKFAST BUFFET & 2ND GENERAL SESSION

This year the annual business meeting will take place on Saturday morning so that conference participants can enjoy the Saturday afternoon exhibits, presentations and workshops at the Hyatt & the Cultural Center.

There will be a Breakfast Buffet for all conference participants from 7:00 – 8:30 A.M. prior to the meeting, which will begin promptly at 8:15 A.M. The 2nd General Session, "**Life & Culture in Art,**" presented by **Kimberly Camp**, will begin at 9:00 A.M. following the meeting.

Note: The Breakfast Buffet is included in the cost of registration. If you plan to have breakfast with us, please check the appropriate line on the registration form.

SPECIAL LUNCHEONS FOR SPECIAL GROUPS

There will be two separate small luncheons taking place Saturday, from 12:00 – 2:00 P.M. The art administrators/supervisors/coordinators will have their own get-together and luncheon hosted by Sharon Austin. And a Retired Teachers Luncheon is being hosted by Craig Bishop. The cost of each luncheon is $17.50 per person. Please check program for more details.

Many Cultures One Voice
Through Art
presents
the 6th Annual

Kids and Clay

Exhibition
November 2-5. 1995
Dearborn Hyatt Hotel

Please Bring Your Student Work
to the Hyatt on Thursday, November 2
(1995 Seniors are eligible)
Name Tag Information
Must Be Completed and sent to us in Advance
Please include student's name,
grade or age,
teacher's name, school and any
information regarding the piece ie:
how it was made, the assignment or
motivation etc.

EMPTY BOWLS

There will be an Empty Bowls Luncheon for Conference Attendees
at the Fall Conference.
We need approximately 700 ceramic bowls.
If you have participated in Empty Bowls with your students, you know how meaningful this project is to them. If you can contribute bowls for this event, please let us know as soon as possible and plan to bring them with you to the conference.

WE NEED YOUR HELP

For Information on
Kids and Clay or Empty Bowls
Please Contact:
Lisa Blackburn/John Hartom
2691 Noble Rd. Oxford, MI 48370
810-628-4842

SATURDAY AT THE CULTURAL CENTER

The Cultural Center of Detroit has graciously opened its arms to the Michigan Art Education Association and *"Many Cultures ONE VOICE Through Art."*

THE CENTER FOR CREATIVE STUDIES COLLEGE OF ART & DESIGN

C.C.S. is contributing in a major way to the fall conference. They will provide coffee, etc. in the Hospitality Room at the Hyatt. On Saturday, the majority of the workshops between 2:00 & 6:00 P.M. will take place on the C.C.S. campus. These off-site, mostly hands-on, workshops are being presented by C.C.S. faculty members. **Please register early to take advantage of this unique opportunity!** Guided tours of C.C.S. will also be available at 2:00, 3:00, 4:00 & 5:00 P.M. Each tour will begin at the Admissions Office in the Yamasaki Building (Bldg. A).

Wayne State University is also offering off-site presentations and workshops between 2:00 & 5:00 P.M. Other off-site presentations include **Your Heritage House**. Many other organizations in the Cultural Center are offering presentations and workshops at the Hyatt. *See program for descriptions of all off-site presentations & workshops.*

MAEA MEMBERS' EXHIBITION RECEPTION

SATURDAY, NOVEMBER 4 • 5:00 – 7:00 P.M.

The MAEA Members' Exhibition—which will take place at the Scarab Club in the cultural Center from Thursday, November 2 – Saturday, November 4—will be open from 12:00 to 5:00 P.M. The exhibits official reception will be held Saturday, November 4, from 5:00 – 7:00 P.M.

The MAEA would like to thank the Detroit Art Teachers Association for the opportunity to use the Scarab Club's facilities and also for hosting this reception.

REMEMBER: Continuous Bus Service will be available from the Hyatt to the Cultural Center from 1:30 – 9:30 P.M.

DETROIT INSTITUTE OF ARTS RECEPTION

SATURDAY, NOVEMBER 4 · 7:00 – 9:00 P.M.

The Detroit Institute of Arts will be open Saturday evening from 6:30 – 9:30 P.M. conference participants will have the opportunity to view the PaineWebber special exhibition, "Art Works: The PaineWebber Collection of Contemporary Masters," the Diego Rivera Frescoes and the following galleries: 19th Century European, African & New World Cultures, Asian, Islamic and Graphic. A reception will be held in the Prentis Court from 7:00 – 9:00 P.M. The gift shop will also be open. Remember to use the Farnsworth Street Entrance.

This is a ticketed event and is included in the registration fee. You must have a ticket. Please check off the proper line on the registration form if you plan to attend. Additional tickets are available at a cost of $28.00 per person.

This event is sponsored in part by the Detroit Institute of Arts & the Center for Creative Studies College of Art & Design.

Meanwhile, back at the Hyatt ...

"CELEBRATE AMERICA" PARTY

SATURDAY, NOVEMBER 4 · 9:30 P.M. – MIDNIGHT

Join us in a celebration of the American culture in the "Celebrate America" Party at the Hyatt after the DIA Reception in the Cultural Center.

Rub Elbows with famous Americans of the past!

•

Dance to music unique to America!

•

Join in the fun and surprises!

•

Show off your red, white & blue—wear or bring a piece of "Americana" (hats, buttons, t-shirts, etc.). Or better yet, come as your favorite American!

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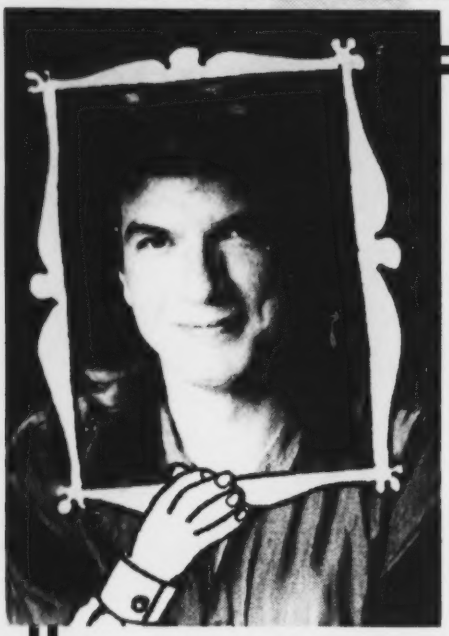
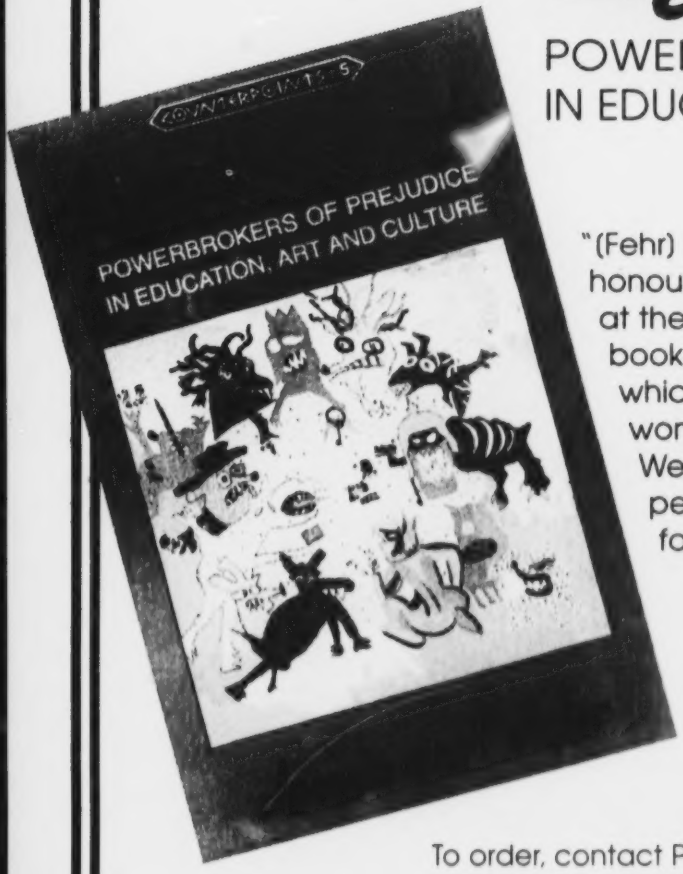


Dennis Earl Fehr

Keynote Speaker at the upcoming Michigan Art Education Association Conference and author of . . .

dogs playing cards

POWERBROKERS OF PREJUDICE IN EDUCATION, ART AND CULTURE



"(Fehr) sets his Texan jaw firmly against time-honoured Western traditions, refusing to sit at the feet of his Western masters. The book provides an absorbing analysis which, among other things, restores women to the centre of a history of Western artistic practice. It is engaging, personal and unapologetically in your face."

—**Erica McWilliam**, *Australian Educational Researcher*

ISBN 0-8204-2325-4, 230 pages, $29.95, paperback

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THURSDAY, NOVEMBER 2, 1995

Tour 1A & 1B: Gallery Crawl & Motown Museum

- 1A: 5:30 – 9:30 P.M.• 1B: 6:00 – 10:00 P.M.
- Fee: $12.00 — Ticketed Event — Limit 45 (each tour)
- *Buses will leave at 5:30 & 6:00 to 3 galleries & the Motown Museum* •

Stop #1 is the **Dearborn City Hall Gallery**, where the Dearborn Council for the Arts will host a reception and a sneak preview of "Art for the Holidays 1995," the 7th Annual Exhibition & Sale of Affordable Art & Crafts. Find a perfect one-of-a-kind gift for your perfect one-of-a-kind someone! Stop #2 is at the newly re-opened **Motown Museum**. Stop #3 gives Gallery Crawlers a preview of the **MAEA Members' Exhibit** at the Scarab Club. Stop #4 is at the **Detroit Artists Market** for the Shirley Woodson exhibit entitled, "Filament, Wanting, Memory." There will be small receptions at each stop.

FRIDAY, NOVEMBER 3, 1995

Tour 2: ACCESS Museum of Arab Culture

- 9:15 – 10:15 A.M.
- Fee: $2.00 – Ticketed Event – Limit 20

Guided tour of exhibits highlighting the arts & crafts of the Middle East, especially the jewelry & calligraphy. Also on view is a display of educational materials & lesson plans with Arab themes and a presentation of the history of the Arab American community in Dearborn.

Tour 3: Holocaust Memorial Center

- 10:00 A.M. – 1:00 P.M.
- Fee: $7.00 – Ticketed Event – Limit 35

Guided tour of the Holocaust Memorial Center in West Bloomfield which is dedicated to honoring the last will of the six million martyrs, to letting the world know of that lowest period in human history and to educating the public that intolerance of diversity is the road to destruction.

Tour 4: The Public Murals of Dennis Orlowski in Ethnic Hamtramck

- 10:00 A.M. – 1:45 P.M.
- Fee: $14.00 (Lunch Included) – Ticketed Event – Limit 45

Dennis Orlowski, art teacher at Thomas M. Cooley High School in Detroit, guides you through Old World neighborhoods of Hamtramck & their four great churches to view his own public, community murals done in the traditional, European style. A stop for an elaborate Polish lunch at the famous Polish American Citizens' Club is included in the cost of the tour.

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Tour 5: The Motown Sound Show, Made in America and Arts & Crafts Exhibits at the Henry Ford Museum at Greenfield Village

- 12:15 – 2:15 P.M.
- Fee: $10.00 – Ticketed Event – Limit 20

Guided tour includes the Motown Sound Show and multi-media exhibit in which you explore the African American cultural of the 1960's in Detroit with fun participation activities. Tour also includes the Made in America exhibits of the 18th, 19th & 20th centuries, with special attention paid to the arts & crafts.

Tour 6: Duvall Elementary: A Creative Arts School

- 12:15 – 2:15 P.M.
- Fee: None – Ticketed Event – Limit 20

On-site guided tour of an elementary fine arts theme school in Dearborn. Participants will tour the school and take part in an integrated classroom activity.

Tour 7: Cranbrook's Saarinen House: A Total Work of Art

- 1:15 – 4:45 P.M.
- Fee: $15.00 – Ticketed Event – Limit 36

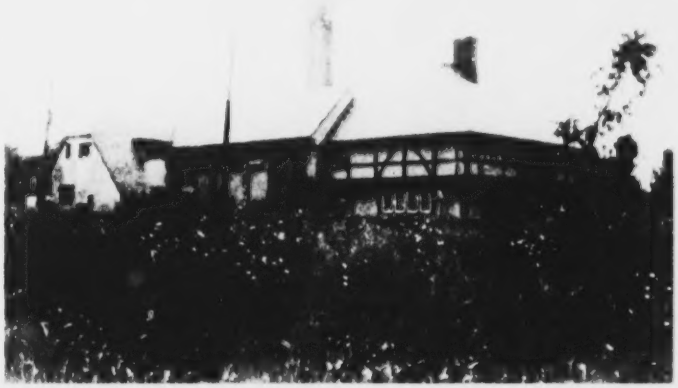
Experience Saarinen House, a total work of art that integrates art, architecture and design. Completed in 1930, Saarinen house was the home and studio of Finnish-American architect Eliel Saarinen, Cranbrook's resident architect from 1925 to 1950. The house is listed in the registry of National Historical Landmarks. Small group guided tours will begin at the Cranbrook Art Museum.

Tour 8: Pewabic Pottery

- 2:15 – 5:00 P.M.
- Fee: $10.00 – Ticketed Event – Limit 45

Guided tour of this National historic Landmark which was founded in 1903. The Tudor Revival building was modeled after and inn in Kent. Today, the Pottery offers educational programs for children & adults and exhibitions of ceramic art by emerging artists. Most of the Pottery including the kiln room & production area is open to visitors.

Photo: Pewabic Pottery, c.1915. Collection of the Pewabic Society, Inc.



SATURDAY, NOVEMBER 4, 1995

(• All Tours Take place in the Cultural Center • Continuous Bus Service to the Cultural Center begins at 1:30 P.M.)

Tours on Your Own: Children's Museum in the Cultural Center

- 2:00 – 4:00 P.M.

The Children's Museum has extended an invitation to all conference participants to visit the Museum on Saturday. The Museum has planned a Museum Services Hospitality Center from 2-4 P.M. where staff members will answer any questions and assist with tours. Saturday hours are 9:00 A.M. – 4:00 P.M. Workshops for children ages 4 – 12 will be offered at 10:00 A.M. & 2:00 P.M. & there is a 1:00 P.M. Planetarium Demonstration. Free passes for conference participants & their families are being offered. Reservations are necessary for all programs. Please call Leslie Williams, Art/Technical Dept., at (313) 494-1218 for more information & tickets.

Tours On Your Own: Museum of African American History in Cultural Center

- 2:00 – 5:00 P.M.
- Fee: None

The Museum of African American History explores the all-too-unexplored treasure of the African experience in America. It does it with the impact of comprehensive exhibits, a library & a building design which heightens awareness that the Museum's focus, Black America, is both African & American.

Tours On Your Own: Detroit Historical Museum in the Cultural Center

- 2:00 – 5:00 P.M.
- Fee: $3.00 (Seniors: $1.50, Children under 12: free)

One of the nation's largest urban historical museums, the Detroit Historical Museum's three floors of exhibitions trace Detroit's history from a Native American settlement to a modern industrial city.

Tours of Center for Creative Studies College of Art & Design

- 2:00 P.M., 3:00 P.M., 4:00 P.M. & 5:00 P.M.
- Fee: None

Guided tours of C.C.S. will start at the Admissions Office in the Yamasaki Building (Bldg. A).

Tour 9: International Institute's Ethnic Doll Collection in the Cultural Center

- 4:00 – 5:00 P.M.
- Fee: None – Ticketed Event – Limit 30

A guided tour of the 30 showcases housing the 2000+ dolls of the Ethnic Doll Collection in the Hall of Nations, with ample time for questions & answers.

MULTI-CULTURAL AWARDS RECEPTION, ENTERTAINMENT & PARTY

FRIDAY, NOVEMBER 3 · 7:30 P.M. – MIDNIGHT

This year, the awards banquet has been changed to an awards reception
to take advantage of the conference theme.
This will give participants a chance to have a real "Taste Fest" of cultures.
There will be Mexican, Asian, Middle Eastern, Italian, French & Indian food stations
with over a dozen different delicacies. This promises to be a really festive evening!
As always, the Teacher of the Year Award and the Service Awards will be presented.

Get dressed for the occasion: Wear you favorite ethnic garb!

▪

Entertainment: Watch ethnic dancers perform!

▪

Join in the dancing & fun!

•

Tickets are $20.00 (Sponsored in part by Kendall College of Art & Design)

SUNDAY BREAKFAST BUFFET

SUNDAY, NOVEMBER 5 · 8:15 – 10:15 A.M.

Here's one last chance to meet with friends & colleagues. A Breakfast Buffet will be served on Sunday morning in the sophisticated, quiet ambiance of the La Rotisserie Room at the Hyatt. **Tickets are $15.00.**

THURSDAY, NOVEMBER 2

4:00 - 10:00 P.M.
Registration Open

5:30 - 9:30 P.M.
Tour 1A – Gallery Crawl

6:00 - 10:00 P.M.
Tour 1B – Gallery Crawl

6:30 - 7:15 P.M.

(01) **INTERNATIONAL INSTITUTE'S ETHNIC DOLL COLLECTION AND ETHNIC ENRICHMENT PROGRAM**

A presentation on the International Institute's 2000+ ethnic doll collection (currently on exhibit and available for circulation) and how it is used in the Institute's Ethnic Enrichment Program. Samples of Ethnic Enrichment Program available to participants.

• All Audiences

Presented by: Robert Ramsey – Board of Directors, International Institute

(02) **ART AT THE FOREIGN LANGUAGE IMMERSION AND CULTURAL STUDIES SCHOOL**

The kindergarten teacher and art teacher from the Foreign Language Immersion School of Detroit Public Schools will talk about the role of art in their programs and present ideas for art teachers to work in collaboration with foreign language teachers.

• Elementary • Early Childhood • Cultural Diversity

Presented by: Mary Clare Duran & June Marshall – Teachers, Foreign Language Immersion School, Detroit

(03) **COLORED PENCILS & PAPER CHALKS IN TODAY'S CLASSROOM**

Fee: None – Ticketed Event (Limit 30)

This **hands-on** workshop will show the differences between plastic pencils and wood case pencils, as well as uses & features of paper chalks. Other educational products will be discussed.

Repeats Friday, 8:00 A.M. (14)

• All Audiences

Presented by: Karen Mulhinch – Territory Manager, Dixon Ticonderoga Co.

6:30 - 8:15 P.M.

(04) **CREATING HANDMADE BOOKS**

Fee: $25.00 – Ticketed Event (Limit 30)

Create two or more books as you explore several exciting possibilities for making handmade books. This **hands-on** workshop will include ideas for making interdisciplinary and multi-cultural connections. Fee includes a video for each participant.

Repeats Friday, 11:00 A.M. (34)

• All Audiences

Presented by: Teddy Wells & Carl Wells – Artists & Art Educators, Benton Harbor

(05) **"REALLY, DARLING... YOU LOOK SIMPLY MAH-VELOUS IN THAT MASK!"**

Fee: None–Ticketed Event (Limit 30)

Come and enjoy this **hands-on** sectional that will include a slide presentation, provide you with a meaty handout full of step-by-step lesson plans, lists of suppliers & bibliographers, and, most importantly, make you laugh and remind you that art is fun!

• Elementary — High School • Cultural Diversity

Presented by: Cheryl Tellers – Davis Publications

(06) **ART FIRST NATIONS: TRADITION & INNOVATION**

This session will examine ideas and perspectives related to a multi-cultural art program which highlights how aboriginal artists throughout North America are actively innovating ideas.

• All Audiences

Presented by: Rachel Ross – Art Resource Consultant, Art Image Publications, Champlain, NY

(07) **WIRE JEWELRY**

Fee: $10.00 – Ticketed Event (Limit 12)

In this **hands-on** workshop, you will discover techniques for producing attractive jewelry using basic tools & no soldering. Participants should bring jeweler's flat & round nosed pliers and beads.

Repeats Saturday, 2:00 P.M. (125)

• Middle School — Higher Ed. • Retired Ed.

Presented by: Johanna Diepenhorst – Art Educator, Detroit

7:30 - 8:15 P.M.

(08) **PEWABIC POTTERY: NEW AVENUES IN CULTURAL LEARNING**

This presentation will focus on the new educational

programming at Pewabic Pottery, which is based on the community, multi-nationalism and integrating our rich history in exhibitions, workshops and unique site-specific events.
Repeats Saturday, 1:00 P.M. (106)
• All Audiences
Presented by: Melanie Bazil – Director of Museum & Archives, Pewabic Pottery, Detroit

(09) **ART GAMES**
Fee: $4.00 – Ticketed Event (Limit 20)
This **hands-on** workshop explains fun ways to expose students to art history and art appreciation–individually, in small groups or a whole class.
Repeats Sunday, 9:00 A.M. (161)
• Elementary — High School
Presented by: Barbara Davis – Art Educator

(10) **BETTY LADUKE: AN ARTIST'S JOURNEY FROM THE BRONX TO TIMBUKTU**
A sneak preview of a video about the life of Betty LaDuke. From her beginnings with immigrant parents and travels to over 20 third world countries, to the influences of Native and African American artists in her work.
Repeats Friday, 8:00 A.M. (22), Sat., 2:00 P.M. (119) & Sunday, 9:00 A.M. (160)
• All Audiences
Presented by: Reading & O'Reilly, Wilton, CT

FRIDAY, NOVEMBER 3

7:00 – 7:45 A.M.
"Keeping Fit" – Pool Area

7:00 A.M. – 7:00 P.M.
Registration Open

8:00 – 8:45 A.M.

(11) **A CULTURAL "PLACE SETTING"**
Fee: $3.00 – Ticketed Event (Limit 30)
This **hands-on** workshop demonstrates how Judy Chicago used the decorative arts as a visual way of making a social commentary. See how students used the process of creating a "place setting" as a synthesis of learning about artists and cultures. Join us in creating a cultural "place setting" and cooperative exhibit.
• All Audiences
Presented by: Mary Grosvenor – Art Educator, Walled Lake

(12) **HOW TO PROMOTE ADVOCACY**
Art education and the arts need all the advertising they can get. How you can promote advocacy at school, in the community and as a professional.
Repeats Friday, 1:00 P.M. (46)
• All Audiences
Presented by: Lenore Orlowska – Art Educator, Detroit

(13) **QUILT: A MUSICAL CELEBRATION**
Through "Quilt: A Musical Celebration" an interdisciplinary curriculum on the topic of AIDS was created. This curriculum incorporates art, drama, social studies & language arts.
• High School • Admin./Super. • Research/Curriculum
Presented by: Michael J. Phillips – Pres. Elect, MAEA

(14) **COLORED PENCILS & PAPER CHALKS IN TODAY'S CLASSROOM**
Fee: None – Ticketed Event (Limit 30)
Repeated from Thursday, 6:30 P.M. (03)

(15) **LINE TO DOT: AUSTRALIAN CULTURAL & MYTHICAL CHANGES**
The Australian cultural art of the Gagadju & Papunya people is compared and contrasted in this **hands-on** workshop. Aesthetics survey of traditional and contemporary Aboriginal paintings. Painting activities & handouts available.
Repeats Friday, 4:00 P.M. (82)
• Elementary — Higher Ed. • Cultural Diversity
Presented by: Julie Nordin & Pat Johnson – Art Specialists

(16) **COMPARE & CONTRAST: KÄTHE KOLLWITZ / MARY CASSATT**
Presenter will share a lesson which demonstrates cultural differences; how the artists use their creative abilities, technical knowledge & insights to communicate emotions; why color and tone are important tools; and allowing your students to express personal reactions and perceptions through art.
Repeats Friday, 4:00 (87)
•Middle – High School • Research/Curr. • Student Teach.
Presented by: Gayle Glenn – Art Educator, Detroit

(17) **HMONG STITCHERY: INTRODUCING CULTURES THROUGH ART**
Through slides, photographs and actual ➲

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work, participants will be introduced to the work of the Hmong Stitchers. Information packets will be provided.
• All Audiences
Presented by: Mary Park – Art Educator, Detroit

(18) **EXPERIMENTS IN GRAPHIC ARTS: NEW TOOLS OF THE TRADE**
An integration of computer painting/drawing with other art tools (drawings, photos, etc.) using the Mac & a hand held scanner. Emphasis is on original design (not clip art!) & experimentation done by combining images in original ways. Based on a year-long enrichment program for 5th grade art students. Can be adapted to all levels.
• Elementary – High School • Computers
Presented by: Susan Drucker – Elementary Art Consultant, Farmington

(19) **IMPLEMENTING A FINE ARTS THEME SCHOOL**
Fee: None – Ticketed Event (Limit 20)
Duvall Elementary uses the arts to interrelate and integrate the core curriculum. Session will include hands-on activities to help participants understand the thematic concept.
• Elementary
Presented by: Audrey Wilkin – Art Educator, Dearborn

(20) **ART & THE INTEGRATED CURRICULUM**
Integration is more than making papier mâché volcanos for science class. Presenter will discuss his approaches to integration supported with slides of student work.
• Elementary – Middle School
Presented by: Craig Hinshaw – Art Specialist

(21) **A WORKING DEFINITION OF ART FOR SECONDARY SCHOOL STUDENTS**
This workshop offers a definition of art that can be used to generate meaningful classroom discussions as to what makes a work worthy of the title "art." Composed of three components, this definition helps students in evaluating works to determine if they meet necessary criteria.
• High School
Presented by: David DeLuca – Art Educator, Walled Lake

(22) **BETTY LADUKE: AN ARTIST'S JOURNEY FROM THE BRONX TO TIMBUKTU**
Repeated from Thursday, 7:30 P.M. (10)
Repeats Sat., 2:00 P.M. (119) & Sun., 9:00 A.M. (160)

9:00 A.M.

·GENERAL SESSION 1·
Keynote Speaker – Dr. Dennis Fehr: "Contextualized Art Education: A New Model for a New Era."

9:30 – 11:30 A.M.

Tour 2 – ACCESS Museum of Arab Culture

10:00 A.M. – 1:00 P.M.

Tour 3 – Holocaust Museum

10:00 A.M. – 2:00 P.M.

Tour 4 – The Art of Dennis Orlowski in Ethnic Hamtramck (Polish Lunch Included)

10:15 A.M. – 5:00 P.M.

Commercial Exhibits Open

10:30 – 11:15 A.M.

·FOR ADMINISTRATORS ONLY·
"Art: A Two-Way Mirror" (23)
What we know about most people past or present we learn through what they make. Art is a wonderful language which reflects the people's attitude toward themselves, their world, their place in this world and their neighbors. Presented by: Dr. Cledie Taylor – Noted Art Educator, Artist & Gallery Owner

11:00 – 11:45 A.M.

(24) **TAKE YOURSELF SERIOUSLY: WHERE'S YOUR CURRICULUM?**
How can you expect educators to take your art program seriously if it's all in your head? Get started on developing a curriculum. How to start, why you need it and what it can do for you!
• All Audiences
Presented by: Paula Miriani – Elementary Art Coordinator/Specialist, Grosse Pointe

(25) **THE DETROIT FESTIVAL OF THE ARTS**
Truly a cornucopia of all the arts, the festival is designed to showcase one of the jewels of Detroit – the University Cultural Center. Learn about the hands-on Children's Fair, along with the other attractions.
Repeats Friday 3:00 P.M. (70)
• All Audiences (Field Trips)
Presented by: Jenny Parke – Marketing Manager &

Janice MacMichael – Teacher/Children's Fair Coordinator, University Cultural Center Association.

(26) **ART & THE BORDERS OF IDENTITY & CULTURE**

Discussion of the artist residency at the Detroit Institute of Arts (October,1994) of Guillermo Gómez-Peña & Roberto Sifuentes; exhibition, performances, teacher workshops and special high school project.

• High School • Minority Issues • Cultural Diversity • Museums

Presented by: Nancy Jones – Acting Curator of Education, DIA

(27) **THE CREATION OF AN AFRICAN CULTURAL CENTER**

A slide presentation and lecture concerning the relevance to today's society regarding the importance of African history to everyone.

Repeats Friday, 12:00 P.M. (40)

• All Audiences

Presented by: Warren A. Hollier, Jr. – Program Supervisor, African Heritage Cultural Center, Detroit

(28) **DREAM PILLOW CASES**

Fee: $10.00 – Ticketed Event (Limit 20)

In this **hands-on** workshop, make a Dream Pillow Case using Deka Products incorporating Surrealism as the theme. A cotton pillow case will be provided.

• All Audiences

Presented by: Pamela Meland – Art Educator, Monroe

(29) **MULTI-CULTURAL ART IN THE URBAN SCHOOLS: AN INTERDISCIPLINARY APPROACH**

This presentation is about the unlimited potential of teaching art in a multi-cultural setting & the utilization of pupils ethnicity as the aesthetic source of their inventiveness. The approach will accentuate the techniques of DBAE.

• High School

Presented by: Johnny Shepard – Dean of Students, Denby High School, Detroit

(30) **COMMON SENSE COMPETITION**

A presentation for teachers involved in preparing students for art college admission. A survey of slides from a nationwide pool of recent art school applicants with a discussion of general criteria for evaluating portfolios.

Repeats Friday 4:00 P.M. (83)

• Middle — High School • Student Teach.

Presented by: Pat Glascock – Associate Director of Admissions, Center for Creative Studies, Detroit

(31) **IS SOFTBALL THE ONLY OPTION? ALTERNATIVE GAMES TO EXPAND CREATIVE INTERACTION**

This workshop will utilize theatre games, old & new games & ethic games to unite, motivate, co-operate & integrate creative interaction. Participants should bring lots of energy & wear comfortable clothes.

• Elem. — High School • Special Ed. • Student Teach.

Presented by: Amy Packard – Director of Admissions, Kendall College of Art & Design, Grand Rapids

11:00 A.M. – 12:45 P.M.

(32) **ETC., ETC. JEWELRY**

Fee: $5.00 – Ticketed Event (Limit 15)

All kinds of baubles, bangles and beads combine with twisted cords to create truly one-of-a-kind jewelry in this **hands-on** workshop.

•Elementary — High School

Presented by: Barbara Davis & Johanna Diepenhorst – Art Educators, Detroit

(33A) **APPALACIAN DULCIMER MAKING**

Fee: $35.00 –Ticketed Event (Limit 12)

Two-Day Workshop!

Second Part: Saturday 12:00 – 1:45 P.M. (33B)

In this **hands-on** workshop, make an Appalachian Dulcimer of your own from a kit and personalize it with stenciling or paintings of your choice. An art/music multi-cultural project. Historical/cultural handouts plus bibliography and music book included.

•Middle —High School • Admin/Super • Student Teach

Presented by: Penny Pope-Schmidt – Art Educator

(34) **CREATING HANDMADE BOOKS**

Fee: $25.00 – Ticketed Event (Limit 30)

Repeated from Thursday, 6:30 P.M. (04)

(35) **CULTURAL HARMONY WITHIN DIVERSITY**

Presentation/discussion concerning celebration of cultural diversity with dignity, respect and understanding, through inquiry, of commonalities as well. The aesthetic ➪

element will be addressed with a sensitivity to detail.
• All Audiences
Presented by: Christopher J. Bocklage – Associate Professor of Art Education, EMU & Anjel Beaupre – Art Educator, Ann Arbor

(36) **FOUNDATION DEVELOPMENT**
Basic design taught through the computer using multiple applications (all readily available) to illustrate design quality.
• Elem. — High School • Computers
Presented by: Mike Mehall – Director of Computer Technology, Center for Creative Studies, Detroit

12:00 – 12:45 P.M.

(37) **CIRCLE, CIRCULO, CERCLE**
Fee: None – Ticketed Event (Limit 25)
A **hands-on** highlight of an introductory lesson presented to preschoolers to illustrate how colors, shapes & patterns are universal. Museum artifacts will be used to show how these elements are incorporated in many cultures around the world.
• Early Childhood • Museums • Cultural Diversity
Presented by: Lana Hardin – Art Educator, Children's Museum

(38) **SYSTEMS ANALYST = CURATOR OF EDUCATION**
The Art Gallery in the Mall – a discussion on an educator's role in the public debate about the perceptions of galleries, the value of art and its relationship to everyday life.
• Research/Curriculum • Museums
Presented by: Christine A. Goodchild – Curator of Education, Art Gallery of Windsor

(39) **FARWELLIAN RENAISSANCE: A CREATIVE EXPLORATION**
Fee: $3.00 – Ticketed Event (Limit 30)
This presentation will share the unit plans and experiences that were a result of creating a '90s version of a Renaissance Workshop. The unit uses Dante's Divine Comedy as a source of inspiration.
Repeats Sunday, 10:00 A.M. (163)
• High School • Interdisciplinary
Presented by: Judy Kay Thurston – Art Educator, Farwell

(40) **THE CREATION OF AN AFRICAN CULTURAL CENTER**
Repeated from Friday, 11:00 A.M. (27)

(41) **CREATIVE PORTFOLIOS**
Discussion on various ways to help students prepare exciting and creative portfolios. Also suggestions for a variety of materials and mediums to make each students portfolio unique. Examples of original and creative portfolios will be presented in slide form.
• High School
Presented by: Tammy Squire – Admissions Representative, Kendall College of Art & Design, Grand Rapids

(42) **HOLLY ON VIEW: A PHOTO/WRITING EXPERIENCE**
This presentation/discussion illustrates how 3rd grade students photographed their community and wrote stories to accompany the photos. Other teachers who use cameras and writing in their classroom are encouraged to share their experiences.
• Elementary
Presented by: Dennis Inhulsen – Art Educator

(43) **IMAGES OF COMMITMENT: 20TH CENTURY WOMEN ARTISTS & THEIR SOCIAL RESPONSE**
Historically, the contribution of women artists have been virtually ignored. This curriculum integrates and structures the four disciplines of DBAE into 8 units. The women artists are Isabel Bishop, Jenny Holzer, Maya Lin, Käthe Kollwitz, Mary Ellen Mark, Maria Martinez, Alice Neel and Faith Ringgold.
Repeats Saturday, 3:00 P.M. (140)
• Middle — High School • Admin./Super.
Presented by: Diane Kordich – Professor of Art & Design, NMU

(44) **TEA CEREMONY – JAPAN**
Fee: $4.00 – Ticketed Event (Limit 16)
As an exchange teacher and ambassador to Takasaki, Japan in August 1991, I requested training in the Japanese Tea Ceremony. This program is an informational one and not expected to be authentic. Anyone with information is invited to share and enhance the experience. Bring kimono, fan, clogs, etc.!
• All Audiences
Presented by: Karen Van Almen – Art Educator, Battle Creek

12:15 – 2:15 P.M.

Tour 5 – Duvall School
Tour 6 – Henry Ford Museum at Greenfield Village

1:00 – 1:45 P.M.

(45) I FONT YOUR BLOOD!

Fee: None – Ticketed Event (Limit 25)

Learn how students & teachers can extend critical thinking, problem-solving & classification skills & enhance the look & effectiveness of their word-processed products through explorations of font styles and typography in this **hands-on** workshop.

Repeats Friday, 2:00 P.M. (59)

• Elem. — Higher Ed. • Computers • Interdisciplinary

Presented by: Mark L. Joyce – Professor of Education, Concordia College

(46) HOW TO PROMOTE ADVOCACY

Repeated from Friday, 8:00 A.M. (12)

(47) POLISH DECORATIVE ART

Fee: $5.00 – Ticketed Event (Limit 30)

This **hands-on** workshop is an introduction to Polish folk costumes and paper cuts. Hand out could be used as starter for portfolio. Participants will learn how to use it in co-operative learning. Bring a pair of scissors.

Repeats Saturday, 2:00 P.M. (111)

• All Audiences

Presented by: Maria Mohammed – Educator, Detroit

(48) COMIC SOLUTIONS

Comprehensive workshop focused on preparing teachers to work comic-style art with a multi-ethnic theme into the formal curriculum of drawing. I will incorporate slide examples of published works, as well as several projects that can be used in-class with students.

Repeats Friday, 3:00 P.M. (69)

• High School

Presented by: Michael D. Harris – Admissions Officer, Kendall College of Art & Design, Grand Rapids

(49) RE-INVENTING STUDIO ART PROGRAMS AT THE DIA

When a program of studio art classes was re-installed at the Detroit Institute of Arts after a 20 year hiatus, it was necessary to tailor programs to meet the needs of a changing audience. Presenters will discuss YouthArt classes, drop-in workshops and Outreach projects, all programs conducted in the newly established Education Studio at the DIA.

Repeats Friday, 3:00 (73)

• Early Childhood • Special Ed. • Cultural Diversity • Museums

Presented by: Jennifer Williams – Assistant Curator & Isabela Basombrio – Experimental Programs, DIA

(50) INTUITION IN THE ART CLASSROOM

This presentation explores "intuition" & what it can offer you as an art teacher and your students as developing artists. Specific suggestions for classroom use are provided.

• Middle — Higher Ed. • Museum

Presented by: Dr. Robin Clark – Assistant Professor of Art, WMU

(51) METAL JEWELRY – WITHOUT HEAT!

Since the beginning of time, mankind in all cultures has engaged in personal adornments. Using only native materials, we can draw on a rich heritage from the past and present. In this **hands-on** workshop, participants will make paper models.

Repeats Friday, 3:00 P.M. (72)

• Middle — High School • Cultural Diversity

Presented by: Monica Leaning – Art Educator, Dearborn

·SUPER SESSION· (52)
"Art: A Two-Way Mirror"
Speaker: Dr. Cledie Taylor
Repeated from Friday, 10:30 A.M. (23)

(53) BIRCH BARK BASKETS

The history of Native American birch bark goods of the Eastern Woodlands will be presented through slides and handouts. Each participant will have the opportunity to make their own simulated birch bark basket.

• Elementary — Middle School

Presented by: Suzanne Butler Lich – Art Specialist

1:00 – 2:45 P.M.

(54) EXPLORING CULTURES OF THE WORLD: ROADS ACROSS MICHIGAN CULTURE KITS AND PRESENTERS

Fee: $8.00 – Ticketed Event (Limit 30)

Multi-media, multi-disciplinary curriculum kits on African, Hispanic, Middle Eastern & African-American cultures are available from the Michigan Humanities Council. Come explore these "Culture Kits," test lesson plans/activities and learn how you can bring these new resources to your classroom through **hands-on** ➪

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activities. Packet of materials included.
Repeats Friday, 3:00 P.M. (76)
• All Audiences
Presented by: LuAnn Kern – Assistant Director for Program, Michigan Humanities Council

MULTI MEGA MEDLEY (55)
Fee: $3.00 – Ticketed Event (No Limit)
This **hands-on** medley of presentations offers on-going demonstrations and techniques involving an assortment of media. Experience 12+ presentations offering such delights as sand-casting, over-drying, African art, jewelry making, Greek Amphorae, basketry and much more! Handouts will be provided.
• All Audiences
Presented by: Megg Lewandowski – Art Educator, Ypsilanti

(56) **WORKING WITH TERRA COTTA AND COLORFUL SLIPS**
Fee: $6.00 – Ticketed Event (Limit 30)
A **hands-on** demonstration and workshop exploring the use of low fire red clay and colorful slips. Slips offer a simple experience with rich result. Techniques used by different cultures will be demonstrated.
• All Audiences
Presented by: Anat Shiftan – Director of Education, Pewabic Pottery, Detroit

(57) **P & P PROCESS FOR MUD CLOTH**
Fee: $10.00 – Ticketed Event (Limit 15)
This **hands-on** workshop demonstrating the process of making African mud cloth will be explored and Patti & Pam will alter the process so it can be used in the classroom. Participants will get a bag with materials to make a sample.
Repeats Saturday, 12:00 P.M. (101)
• Elementary — High School
Presented by: Patty Morello – Art Educator, Flint & Pamela Meland – Art Educator, Monroe

(58) **TOMOE YAMAGI – JAPAN'S YOUNG ARTIST OF THE BRUSH: CROSS-CULTURAL IMPLICATIONS FOR TEACHING THE GIFTED/TALENTED**
Participants will be introduced to the work and philosophy of Tomoe Yamagi, a famous Japanese child-artist through video, slides and actual work. Her work and philosophy will be compared with that of young artistically gifted/talented Detroit students. (Book for sale after presentation at cost).
• All Audiences
Presented by: Dr. Arthur Park – Director of Art Education, WSU & Mary R. Park – Art Educator, Detroit

1:15 – 5:00 P.M.
Tour 7 – Saarinen House: A Total Work of Art

2:00 – 2:45 P.M.
(59) **I FONT YOUR BLOOD!**
Fee: None – Ticketed Event (Limit 25)
Repeated from Friday, 1:00 P.M. (45)

(60) **ARTS PROGRAMS WITH SPECIAL EDUCATION STUDENTS**
See how teachers in the Dearborn Schools have received funding for integrated and interrelated programs which combine regular education students with special education students. Programs included artists from a variety of arts areas.
• Elem. – High School • Early Childhood • Special Ed.
Presented by: Wendy Sample – Art Resource Educator & Emily Kluze – Art Educator, Dearborn

(61) **THE MAGIC OF AFRICA**
Fee: $7.00 – Ticketed Event (Limit 30)
The participant will be introduced to African Arts diversity and symbolism. Handouts could be used in cooperative learning, portfolios, showcases or classroom decoration.
Repeats Saturday, 3:00 (136)
• All Audiences
Presented by: Maria Mohammea

(62) **ART IN A BOX: MULTI-CULTURAL APPROACH**
Detroit art instructors show how they use the "Art in a Box" format in teaching multi-cultural studies and share resource ideas and a few of their favorite projects.
Repeats Saturday, 1:00 P.M. (110)
• Middle School
Presented by: Denise Billups Walker & Elaine Litvak –Art Educators, Detroit

(63) **SCHOLARSHIP PREPARATION**
Lecture & slide presentation focusing on scholarship programs and how to apply. What kind of work are

colleges looking for and how to take great slides are just some of the important questions to be answered.
• High School
Presented by: Patricia Hendricks – Admissions Representative, Kendall College of Art & Design

(64) **MUSEUM ADVENTURES**
Fee: $1.00 – Ticketed Event (Limit 20)
"Museum Adventures: Early Childhood Discovery Boxes" are designed to introduce concepts about art, artists and the art museum through developmentally appropriate classroom activities based on works from the collection of the Toledo Museum of Art. "African Adventures" is one of a series of six thematic boxes – explore their development and perhaps create your own by making a simple instrument in this **hands-on** workshop.
• All Audiences
Presented by: Melanie Findling – Coordinator of Early Childhood Programs, Toledo Museum of Art

(65) **CREATIVE WRITING & ART**
This presentation will introduce successful creative writing methods developed during the annual Detroit Institute of Arts/Detroit Public Schools' Student Writing Project. Learn how master works of art can inspire students to discover more about themselves and their world.
Repeats Sunday, 10:00 A.M. (164)
• Elementary — High School • Interdisciplinary
Presented by: Eileen Smith – Art Educator, Detroit

(66) **OLÉ!**
Involve the entire school in a festive creation of Mexican arts. Results of the lessons in Amate Bark painting and cutouts, Huichol yarn paintings, "tin" ornaments, piñatas and more show an understanding of themes, styles and materials of this colorful culture.
• Elementary — Middle School • Student Teach.
• Cultural Diversity
Presented by: Lynn Schatzle – Art Consultant, Farmington Hills

(67) **HAITIAN VOODOO BANNERS: CATHOLIC SAINTS & AFRICAN GODS**
An introduction to and history of Haitian Voodoo Banners. The banners combine icons within a sequined fabric construction. The subject for these fabric pieces is a melding of African gods with Catholic saints in rituals of voodoo.
• High School — Higher Ed. • Cultural Diversity
• Museums
Presented by: Dr. Gretchen Otto – Associate Professor of Art, EMU

2:15 – 5:00 P.M.
Tour 8 – Pewabic Pottery

3:00 – 3:45 P.M.
(68) **JAPANESE CURRICULUM IN URBAN MICHIGAN: IMPLEMENTING A CROSS-CULTURAL CURRICULAR PROJECT IN THE CLASSROOM**
Participants will see examples of projects, stimuli and resources used in the implementation of the Japanese Curriculum in the Urban Michigan project.
• All Audiences
Presented by: Mary Park – Art Educator, Detroit

(69) **COMIC SOLUTIONS**
Repeats from Friday, 1:00 P.M. (48)

(70) **THE DETROIT FESTIVAL OF THE ARTS**
Repeats from Friday, 11:00 A.M. (25)

(71) **ACCIDENT OF PRIVILEGE**
This presentation will discuss how students are identified as Gifted & Talented in the Visual Arts. Also discussed is how environment and school programs influence giftedness. This presentation was given at National in Houston, TX.
• Elem. — High School • Admin./Super.
• Gifted & Talented
Presented by: Michael J. Phillips – Pres. Elect, MAEA

(72) **METAL JEWELRY – WITHOUT HEAT!**
Repeats from Friday, 1:00 (51)

(73) **RE-INVENTING STUDIO ART PROGRAMS AT THE DIA**
Repeats from Friday, 1:00 P.M. (49)

3:00 – 4:45 P.M.
(74) **THE OPEN BOOK**
Fee: $2.00 – Ticketed Event (Limit 25)
Learn how to use simple, but creative, bookmaking techniques to get students excited about writing in ➪

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this **hands-on** workshop.
• Elementary — High School
Presented by: Wendy Sample – Art Resource Teacher, Dearborn

(75) **PERUVIAN MUMMY MASK**
Fee: $7.00 – Ticketed Event (Limit 20)
In this **hands-on** workshop, the Mummy Mask will be made from brass foil using repossé technique, piercing, antiquing and adding fimo eyes, beads and feathers. Hand-outs included.
Repeats Saturday, 2:00 P.M. (122)
• Elem. — High School • Admin./Super. • Student Teach
Presented by: Penny Pope-Schmidt – Art Educator

(76) **EXPLORING CULTURES OF THE WORLD: ROADS ACROSS MICHIGAN CULTURE KITS AND PRESENTERS**
Fee: $8.00 – Ticketed Event (30)
Repeats from Friday, 1:00 P.M. (54)

(77) **WRITING ABOUT ART – GETTING THERE WITH STYLE**
Fee: None – Ticketed Event (Limit 30)
Utilize critical thinking to develop writing about art in your elementary art classes without sacrificing curriculum. Participants in this **hands-on** workshop will create a sample to take with them.
• Elementary
Presented by: Paula Miriani – Art Educator, Grosse Pointe

(78) **WALLS OF HOPE**
Fee: $4.00 – Ticketed Event (Limit 15)
Walls of Hope introduces the process of making various types of ceramic tile and mosaic murals though slides and actual samples. In this **hands-on** workshop, each participant will produce two ceramic tiles: one to keep and one to be part of a group mural to be installed at the International Institute in Detroit. An outcome-based lesson plan will be included.
Repeats Saturday, 12:00 P.M. (100)
• All Audiences
Presented by: Michaela Terrell & Lorna Braxton – Art Educators, Detroit

(79) **CLAY RATTLES**
Fee: None – Ticketed Event (Limit 20)
In this **hands-on** workshop, participants will make a clay rattle. Throughout history, rattles have been used for calling down spirits and as a soothing act of meditation. Bring something about rattles to presentation to develop more extensive lesson plan.
• All Audiences
Presented by: Pamela Meland – Art Educator, Monroe

·SUPER SESSION· (80)
NATIVE AMERICAN ARTISTIC EXPRESSION
For the Native American, artistic expression is a way of life. All aspects of Native American society & culture, historically & contemporarily, are expressed in artistic approaches – storytelling, dancing, the visual & dramatic arts, music and beadwork.
• All Audiences
Presented by: Dr. Will Moreau Goins – Director of Education, Museum of African American History, Detroit

(81) **MINI-MASK MARATHON**
Fee: $6.00 – Ticketed Event (Limit 60)
Come to this **hands-on**, international mask spectacular put on for you by the Walled Lake Elementary Staff. After a world-wide intro, participants will break out to mini-mask mini-sessions where they can make and take samples from at least eight different cultures as well as creating a personal cultural representation of their own. Hand-out booklet includes lesson ideas and a cultural synopsis for each mask presented.
• All Audiences
Presented by: Walled Lake Elementary Art Dept.

4:00 – 4:45 P.M.

(82) **LINE TO DOT: AUSTRALIAN CULTURAL & MYTHICAL CHANGES**
Repeated from Friday, 8:00 A.M. (15)

(83) **COMMON SENSE COMPETITION**
Repeated from Friday, 11:00 A.M. (30)

(84) **DESIGNING & HISTORY OF COLONIAL GARDENS**
Gardening & gardening history, its impact in society – yesterday & today. Discover garden designs that are functional and of aesthetic beauty.
Repeats Saturday, 3:00 P.M. (113)
• Cultural Diversity • All Audiences
Presented by: Lenore Orlowska – Art Educator, Detroit

(85) **MEXICAN HISTORY, MONUMENTS & ELEMENTARY ART EDUCATION: HOW CAN THEY WORK TOGETHER?**
The presenter will investigate how the three areas can work together in a unit which explores aesthetics from various perspectives. Current Mexican research including slides and text will be shared.
• All Audiences
Presented by: Dr. Sharon L. House – Associate Professor of Art, CMU

(86) **"EVERYTHING YOU EVER WANTED TO KNOW ABOUT ACETATE..."**
Learn the easiest and most effective ways to prepare work for entry in any of the MAEA exhibitions. Mounting, matting, wrapping in protective acetate, hanging devices and proper labeling will be covered in this presentation.
• Elementary — High School
Presented by: Harvey Goldstein, Elaine Litvak, Karen Lambert & Bill Harmon

(87) **COMPARE & CONTRAST: KÄTHE KOLLWITZ/MARY CASSATT**
Repeated from Friday, 8:00 A.M. (16)

5:00 – 5:45 P.M.
·MICHIGAN ARTIST SERIES· (88)
José Narezo – Painter

7:30 P.M. – MIDNIGHT
Multi-Cultural Awards Reception, Entertainment & Party – Fee: $20.00, Ticketed Event

SATURDAY, NOVEMBER 4

7:00 – 8:30 A.M.
Breakfast Buffet
(Cost included in Registration Fee)

8:15 – 9:00 A.M.
Business Meeting

9:00 – 10:00 A.M.
GENERAL SESSION 2
Keynote Speaker: Kimberly Camp – "Life and Culture in Art"
(Follows Breakfast Meeting in Hubbard Ballroom)

10:00 A.M. – 3:00 P.M.
Commercial Exhibits Open

11:00 – 11:45 A.M.

(89) **REGIONAL ADVOCACY MEETINGS**

(90) **STUDENT/STUDENT TEACHER GET-TOGETHER**
Here's a chance for students/student teachers to get together to share ideas and concerns.
• Student Teaching
Presented by: Kelly Carlisle – Art Educator, Walled Lake & Former MAEA Student Representative

12:00 – 12:45 P.M.

(91) **INCORPORATING WRITING INTO THE ART CURRICULUM**
This presentation addresses practical ways to motivate all students in the art class through writing about art and in response to art. Come prepared to hone your own writing skills!
Repeats Saturday, 3:00 P.M. (138)
• Elem. — Higher Ed. • Special Ed. • Student Teach.
Presented by: Laurie Ball-Gisch – Visual Arts Coordinator

(92) **CRAFTS IN THE ART WORLD TODAY**
Presenting the issues: there have been radical shifts in professional crafts positioning in the fine & commercial art world. It's not just art fairs anymore. A slide lecture of the diverse career potentials in crafts today.
• All Audiences
Presented by: Herb Babcock – Professor/Chair of Crafts Dept., Center for Creative Studies

(93) **S.O.S.: IT'S NOT WHAT YOU THINK**
Get to know a culture by studying its art, music, food dance & games. Through S.O.S. (Special Opportunity Scheduling), children experience and share a culture.
Repeats Saturday, 1:00 P.M. (107)
• Elem. • Admin./Super. • Cultural Diversity
Presented by: Pat Buyze – Art Educator & S. Ericson – Music Educator

(94) **COMPUTERS IN THE ELEMENTARY ART CLASSROOM**
Learn how to use Kid Pix for graphics, Amazing Animation for animation & Kid Works II for story illustration ➪

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in your art classroom.
• Elem. • Student Teach. • Computers
Presented by: Suzanne Bright – Art Dept. Chairperson, Mt. Clemens. Sponsored by J.R. Holcomb

(95) **WELCOME TO ARTSEDNET, THE GETTY CENTER FOR EDUCATION IN THE ARTS' NEW INTERNET SERVICE**
A new World Wide Web site designed specifically for arts educators, ArtsEdNet includes: curriculum resources, links to other places on the Internet useful to teachers & ways to meet via eMail with other art educators around the nation.
• All Audiences • Computers
Presented by: Getty Center for Education in the Arts

(96) **A SEMESTER PLAN FOR ART APPRECIATION**
Learn about teaching Art History/Art Appreciation in the high school or middle school setting. A comprehensive and enjoyable program that goes from the Stone Age to the Modern Age in a semester.
Repeats Saturday, 3:00 P.M. (141)
• All Audiences
Presented by: Jodie Dewey – Art Educator

12:00 – 1:45 P.M.

ART ADMIN./SUPER./COORD. LUNCHEON
Fee: $17.50 – Ticketed Event (Limit 14)
Join your peers from around the state for lunch. Share your triumphs and frustrations in a supportive, informal atmosphere.
Presented by: Sharyn Austin – MAEA Admin./Super. Division Representative

RETIREES LUNCHEON
Fee: $17.50 – Ticketed Event (No limit)
Some retirees have asked about a chance to get together – HERE IT IS! Join us for lunch and informal chats with other MAEA retired members. I know for many of you retirement has been anything but withdrawal, seclusion or whatever retirement may mean. Come and renew old friendships and share with us what you do with all that free time. See you at the conference!
Presented by: Craig Bishop – MAEA Retired Division Representative

(97) **SPIRIT OF THE PLAINS**
Fee: $6.00 – Ticketed Event (Limit 25)
Warriors of the Great Plains designed their shields as personal symbols of their bravery. Participants in this **hands-on** workshop will create and design their own personal shield from a brown paper bag. Examples of other Native American projects and many resources will be shared.
• Elem. — Middle School • Cultural Diversity
Presented by: Marcia Blackman – Art Educator, Three Rivers

(338) **APPALACHIAN DULCIMER MAKING**
Second Part of Two-Day Workshop!
First Part – Friday, 11:00 A.M. (33A)

(98) **EXPLORING SELF, CULTURE & HERITAGE THROUGH THE ARTS**
Fee: $6.00 – Ticketed Event (Limit 25)
A **hands-on** program with a manual of proven lesson plans designed by a team of educators to provide interdisciplinary art and writing enrichment experiences for elementary students. Specific lesson plans and materials for a Native American Dream Catcher and Swedish Wheat Weaving are provided.
Repeats Saturday, 2:00 P.M. (123)
• Elem. — Middle • Minority Issues • Cultural Diversity
Presented by: Christine Groleau – Art Educator & Ellie O'Donnell – 2nd Grade Teacher

(99) **PLASTER/CLAY/SANDBLASTING – IMMEDIATE VISUAL RESULTS**
Through the use of plaster, clay and sandblasting, the artist/educator will demonstrate a variety of clay vessels resulting from the plaster mold process. Completed glazed/fired ceramic objects and results from the sandblasting process will be exhibited and discussed.
• High School — Higher Education
Presented by: George Timock – Professor of Ceramics, Kansas City Art Institute

(100) **WALLS OF HOPE**
Fee: $4.00 – Ticketed Event (Limit 15)
Repeated from Friday, 3:00 P.M. (78)

(101) **P & P PROCESS FOR MUD CLOTH**
Fee: $10.00 – Ticketed Event (Limit 15)
Repeated from Friday, 1:00 (57)

(102) **ART BEAT OF BOOK BEAT, PART 2**
Increase your art books collection. Broaden your art curriculum with excellent art materials, books, photographs, etc. Meet the owners of "Book Beat". Multicultural materials for young & old artists.
• All Audiences
Presented by: Delores Flagg – MAEA Multi-Cultural Concerns Representative

(103) **ENTER THE MASK: A PERFORMANCE ART PRACTICUM**
You've read about the mask in art history. Now wear the mask–let it guide you through the world of ancient mask techniques from diversified cultures. Be ready to improvise & develop a performance art curriculum. Enter where you cannot separate the mask from its persona. We will use video tape as a learning tool.
• All Audiences
Presented by: Beth Dzodin – Performing Arts Consultant, Detroit

(104) **IDEAS FOR WORKING WITH THE CORE CURRICULUM**
Four presentations and ideas used to teach the core curriculum in Detroit, including mind-mapping, visual ideas, bulletin boards, portfolios & evaluations.
• Elem. — High School • Student Teach.
• Research/Curriculum
Presented by: Linda Logan, Jacquelyne Lane, Carol Steinfeldt & Robin McDaniel – Art Educators, Detroit

1:00 – 1:45 P.M.

(105) **THE FLIGHT OF ICARUS**
Explore the myths of ancient Greece as you travel back to find King Minos and the Minotaur, Daedalus and Icarus, and the beauty of Knossos in this multimedia survey.
• Elem. — Middle School • Museums
Presented by: Katherine Bartusek – Art Educator, Cranbrook Educational Community

(106) **PEWABIC POTTERY: NEW AVENUES IN CULTURAL LEARNING**
Repeated from Thursday, 7:30 P.M. (8)

(107) **S.O.S.: IT'S NOT WHAT YOU THINK**
Repeated from Saturday, 12:00 P.M. (93)

(108) **COMPUTER GRAPHICS IN THE SECONDARY CURRICULUM**
Learn how to use SuperPaint for graphics & Color Computer Eyes for digitizing pictures. Secondary lesson plans will be shared.
• Middle Sch. — Higher Ed. • Student Teach. • Computers
Presented by: Suzanne Bright – Art Dept. Chairperson, Mt. Clemens. Sponsored by J.R. Holcomb

(109) **DESIGN EDUCATION CURRICULUM**
Presented by: Christine Johnson – Arts Education Co-ordinator, Marquette/Alger I.S.D.

(110) **ART IN A BOX – MULTI-CULTURAL APPROACH**
Repeated from Friday, 2:00 P.M. (62)

1:30 – 9:30 P.M.

Continuous Bus Service to Cultural Center

2:00 – 2:45 P.M.

(111) **POLISH DECORATIVE ART**
Fee: $5.00 – Ticketed Event (Limit 30)
Repeated from Friday, 1:00 P.M. (47)

(112) **AESTHETICS OF OTHER CULTURES**
Cultures from Africa, the South Pacific & the Native Americas have aesthetics which differ from each other as well as our own. In order to learn about these cultures, we must first investigate these values.
Repeats Saturday, 3:00 P.M. (137)
• All Audiences
Presented by: Linda G. Margolin – Associate Curator of Education, Detroit Institute of Arts

(113) **DESIGNS & HISTORY OF COLONIAL GARDENS**
Repeated from Friday, 4:00 P.M. (84)

(114) **HYPERCARD IN THE ART ROOM**
Learn to use HyperCard in the art classroom. Suzanne will share 2 HyperCard stacks and how she developed them to teach art history & an art lesson on ancient designs derived from a laserdisc that is used to complete a lesson that creates stationary on the computer. A stack of folk art will also be shown.
• All Audiences • Computers
Presented by: Suzanne Bright – Art Dept. Chairperson, Mt. Clemens. Sponsored by J.R. Holcomb

(115) **ISSUES IN HIGHER EDUCATION: A PANEL DISCUSSION**

This forum is meant as an informal discussion open to all participants interested in college/university art education issues, including the impact of dual enrollment, DBAE, methodology, etc. on higher education.

• Higher Ed. • Admin./Super. • Student Teach.

Presented by: Laurie Ball-Gisch – Visual Arts Coordinator, Montcalm Community College & Sharon Lee House – Professor of Art Education, CMU

(116) **THINKING SKILLS IN THE ART CLASSROOM: A NEW MAEA PUBLICATION**

Task force members will present hands-on examples of art lessons that model higher order thinking.

• All Audiences

Presented by: Jennifer Davidson – Arts Education Consultant, Oakland Schools & the MAEA Thinking Skills Task Force

(117) **FIRST YEAR/NEW ART TEACHERS GET TOGETHER**

Here's a chance for 1st year/new art teachers to get together to share ideas and concerns.

• 1st Year/New Art Teachers – All Levels

Presented by: Kelly Carlisle & Adair Hinds – Art Educator, Walled Lake

(118) **PROJECT UMOJA KONTIKI**

Presented by: Christine Johnson – Arts Education Coordinator, Marquette/Alger I.S.D. & Diane Kordich – Professor of Art & Design, NMU

(119) **BETTY LADUKE: AN ARTIST'S JOURNEY FROM THE BRONX TO TIMBUKTU**

Repeated from Thurs., 7:30 P.M. & Friday, 8:00 P.M. (22)
Repeats Sunday, 9:00 A.M. (160)

(120) **ART HISTORY FOR THE VERY HIP**
(Encore Presentation from 1994 Conference)

Tired of yawning your way through slide shows? Then liven up art history for yourself and your students by incorporating hands-on, sometimes hysterical, lessons that will make those old masters memorable!

• Middle — High School

Presented by: Lin Culver – Art Educator, Grand Rapids

(121) **CARTOONING CLASS WORKSHOP**
Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 30)

This **hands-on** workshop will exemplify the idea of extending writing & art skills through a cartooning class. Cartooning classes provide students an opportunity to practice the skills of interfence, cause & effect, characterization, word usage, grammar, dialogue, points of view, opinion & predication while learning to illustrate verbally, as well as visually.

Repeats Saturday, 3:00 P.M. (142)

• All Audiences

Presented by: Lee Gaddies – Illustrator

2:00 – 3:45 P.M.

(122) **PERUVIAN MUMMY MASK**

Fee: $7.00 – Ticketed Event (Limit 20)

Repeated from Friday, 3:00 P.M. (75)

(123) **EXPLORING SELF, CULTURE AND HERITAGE THROUGH THE ARTS**

Fee: $6.00 – Ticketed Event (Limit 25)

Repeated from Saturday, 12:00 P.M. (98)

(124) **COILED BASKETS**

Fee: $4.00 – Ticketed Event (Limit 20)

This **hands-on** workshop begins with a slide presentation showing coiling from around the world, historic & modern. Then, participants will create simple, easy baskets.

• Elem. — High School • Retired Educ.

Presented by: Barbara Davis – Art Educator, Detroit

(125) **WIRE JEWELRY**

Fee: $10.00 – Ticketed Event (Limit 12)

Repeated from Thursday, 6:30 (7)

(126) **TOULOUSE-LAUTREC LARGE SCALE/ GROUP POSTER DESIGN**

Fee: $3.00 – Ticketed Event (Limit 20)

Here's a fun way to teach poster design. A **hands-on** workshop in which small groups working together will produce and finish a large scale poster design in the style of Toulouse-Lautrec.

• Middle — High School

Presented by: Joyce Knight Coyne – Art Educator, Southgate

(127) **PEWTER CASTING FOR THE CLASSROOM**
Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 9)

In this **hands-on** workshop, participants will learn to cast pewter & other low temperature metals. Each participant will create a mold and cast a finished pewter work.

• Middle — Higher Ed. • Retired Educ.

Presented by: Matt Holland – Associate Professor of Fine Arts & Todd Erickson – Adjunct Associate Professor, Center for Creative Studies, Detroit

(128) **DRAWING TECHNIQUES & MIXED MEDIA WORKSHOP**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 15)

This workshop will focus on new techniques & approaches with a variety of drawing media. Educators receive **hands-on** experiences with these materials as well as ideas on projects that can be done in the classroom. Classroom suitable materials will be used.

• Elem. — High School

Presented by: Gilda Snowden – Fine Arts Professor, Center for Creative Studies

(129) **EXPLORING ALTERNATIVE PROCESSES: KWIK PRINT DEMONSTRATION**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 15)

The Kwik Print Process utilizes photographic exploration from high contrast films to create a multi-layered, colored image, using light sensitive pigments. The process of hand-applying the color pigment on a base sheet is easily accomplished in subdued room light & is interesting to watch. The Kwik Print Process provides an exciting alternative for teachers who would like to introduce the fundamentals of color reproduction & photographic experimentation to their students.

• High School — Higher Education

Presented by: John Ganis – Professor, CCS

(130) **PHOTOGRAPHING TWO-DIMENSIONAL WORKS OF ART**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 12)

All artists need to photograph their art works for competitions, galleries, show announcements & for their own records. This helpful session provides information & a demonstration of the proper techniques for producing nigh quality slides & transfers for copying two-dimensional art (drawings, paintings, prints, photographs, etc.).

Repeats Saturday, 4:00 P.M. (156)

• All Audiences

Presented by: Bob Vigiletti – Professor, CCS & Mike Kuczera

(131) **POLAROID EMULSION TRANSFER DEMO**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 12)

Demonstration & **hands-on** participation in Polaroid's latest process in Emulsion Transfer. Participants should bring a favorite slide that they can use to make an actual transfer on water-color paper. CCS will provide the equipment & supplies to complete these transfers.

Repeats Saturday, 4:00 (157)

• All Audiences

Presented by: Bob Vigiletti – Professor, CCS and Robin Scharding

(132) **DIGITAL ART FOR HIGH SCHOOL STUDENTS**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 12)

Lesson plan & demo on techniques in digital painting and photographic capture. The class explores fundamentals of computers as an art tool, color mixing, patterns, gradients and multiple image layering.

Repeats Saturday, 4:00 (158)

• Middle — High School

Presented by: John Mijatovich – Faculty, CCS

(133) **DESIGN FUNDAMENTALS**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 15)

In this **hands-on** workshop, learn about contemporary design concepts as they relate to the design of 3-dimensional form. Work in professional design mixed media (toned paper, pastels, wax pencils and markers). Learn through demos (sketching and rendering techniques used in today's design fields). Participants should bring ball point pen and sketching paper.

Repeats Saturday, 4:00 P.M. (159)

• Elem. — Higher Ed. • Student Teach.

Presented by: Tom Molyneaux – Associate Professor of Industrial Design, CCS

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2:00 – 4:00 P.M.

Tour the Children's Museum in the Cultural Center on you own – no charge. Guides available to answer your questions.

2:00 – 4:45 P.M.

(134) **DIGITAL IMAGING & COLOR REPRODUCTION**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 10)

Participants in this **hands-on** workshop will create digital illustrations using Adobe Photoshop on a Macintosh system and reproduce their work on the Center for Creative Studies' SGI Cyclone/Canon 700 Full Color Printer.

• Mid. Sch. — Higher Ed. • Computers • Research./Curric.

Presented by: Ralph Franklin – Senior Digital Imaging Specialist, CCS

(135) **KOREAN CERAMICS WORKSHOP**

Off-Site Workshop – WSU

Fee: $4.00 – Ticketed Event (Limit 20)

This **hands-on** workshop begins with demonstrations of throwing with the "Eye of the Clay" & Korean decorating processes, such as "punchone" slip decorating & others. Participants will then create their own Asian handles – handles that will solve your handle problems. Participants should bring container in which to take handles home.

• Elem. — Higher Ed. • Minority Issues

• Cultural Diversity

Presented by: Dr. Arthur Park – Director/Art Education, WSU & Mary R. Park – Artist/Art Educator, Detroit

2:00 – 5:00 P.M.

Tours the Museum of African American History in the Cultural Center on your own – no charge.

3:00 – 3:45 P.M.

(136) **THE MAGIC OF AFRICA**

Fee: $7.00 – Ticketed Event (Limit 30)

Repeated from Friday, 2:00 P.M. (61)

(137) **AESTHETICS OF OTHER CULTURES**

Repeated from Saturday, 2:00 P.M. (112)

(138) **INCORPORATING WRITING INTO THE ART CURRICULUM**

Repeated from Saturday, 12:00 P.M. (91)

(139) **PRESENTING YOUR COMPUTER ART IN A SLIDE SHOW**

See a demonstration of Aldus Persuasion. This program allows you and your students to create a professional presentation of student projects.

• All Audiences • Computers

Presented by: Suzanne Bright – Art Dept. Chairperson, Mt. Clemens. Sponsored by J.R. Holcomb

(140) **IMAGES OF COMMITMENT: 20TH CENTURY WOMEN ARTISTS & THEIR SOCIAL RESPONSE**

Repeated from Friday, 12:00 P.M. (43)

(141) **A SEMESTER PLAN FOR ART APPRECIATION**

Repeated from Saturday, 12:00 P.M. (96)

(142) **CARTOONING CLASS WORKSHOP**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 30)

Repeated from Saturday, 2:00 P.M. (121)

(143) **THE HAND PRESSED TILE**

Off-Site Workshop – CCS

Fee: None – Ticketed Event (Limit 15)

This **hands-on** workshop explores the Hand Pressed Tile, from start (the concept) to the finished product & shows some examples using different kinds of clay & glazes.

Repeats Saturday, 4:00 P.M. (151)

• All Audiences

Presented by: Diana Alva – Instructor/Artist, CCS

(144) **THE BRAIN: INSTRUMENT & IMAGE**

Off-Site Workshop – CCS

Fee; None – Ticketed Event (Limit 20)

With the use of models and illustrations, this session will present a brief history of theories of the brain & discuss current research on visual systems of the brain and image-processing for the artist.

Repeats Saturday, 4:00 P.M. (152)

• All Audiences

Presented by: Diane Voss – Professor, CCS

(145) **PUPPETRY IN EDUCATION**

Off-Site Workshop – WSU

A potpourri of ideas will be shared, showing practical curriculum application for the use of puppetry in the

classroom. Participants will learn "tricks of the trade" in using puppets for teaching.
Repeats Saturday, 4:00 P.M. (153)
• Elem. — Higher Ed.
Presented by: Robert J. Smith – Art Educator, Detroit

3:00 – 4:45 P.M.

(146) GETTING TO KNOW YOUR COMMUNITY THROUGH ART

Fee: None – Ticketed Event (Limit 20)
Off-Site Workshop – WSU
Fieldtrips, school walk-abouts, viewing your community historically, culturally and aesthetically, using a new approach to teaching watercolor – here's the slide show lecture for you. Learn how students learned about their community which became the basis of their paintings – watercolors.
• Middle School — Higher Ed. • Cultural Diversity
Presented by: Robert DiMarzo – Art Education Instructor, WSU

(147) VISIONS FROM THE HOOD: MULTI-CULTURAL MURAL ABOUT EMPOWERMENT

Off-Site Workshop – WSU
Students from 6 high schools & 3 middle schools create an 11' x 54' mural dealing with empowerment in the heart of gang infested southwest Detroit. This video journal reveals the positive impact that art has on urban youth.
• All Audiences
Presented by: Hector Perez – Art Educator, Detroit

(148) FIBER ARTS DEMONSTRATION

Off-Site Workshop – WSU
Several fiber artists will demonstrate techniques in surface design. The artists will provide ideas for teaching and adapting the fiber art techniques to classroom activities.
• All Audiences
Presented by: Michigan Surface Design Org. & Urban Japena – Professor, Wayne State University & Gayle Glenn – Art Educator, Detroit

(149) AFRICAN AMERICAN CERAMICISTS

Off-Site Workshop – WSU
A series of videos on African American ceramicists. This will be an on-going video presentation. Produced by Roscoe Jackson. Videos available for sale.
• All Audiences
Presented by: Wayne State University

4:00 – 4:45 P.M.

Tour 9 – International Institute's Ethnic Doll Collection.

(150) CERAMIC SHELL – BRONZE CASTING

Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 25)
This will be a demonstration of contemporary ceramic shell bronze casting. Artists will not only be showing metal casting, but will also show examples of prepared shells and waxes.
• Middle School — Higher Ed. • Museums
Presented by: Matt Holland – Associate Professor of Fine Arts, CCS & Todd Erickson – Adjunct Associate Professor of Fine Arts, CCS

(151) THE HAND PRESSED TILE

Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 15)
Repeated from Saturday, 3:00 P.M. (143)

(152) THE BRAIN: INSTRUMENT & IMAGE

Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 20)
Repeated from Saturday, 3:00 P.M. (144)

(153) PUPPETRY IN EDUCATION

Off-Site Workshop – WSU
Repeated from Saturday, 3:00 P.M. (145)

(154) CHILDREN'S MUSIC OF THE FRENCH LANGUAGE-SPEAKING NATIONS OF THE WORLD

Off-Site Workshop – Your Heritage House
Fee: $3.00 – Ticketed Event (No Limit)
Your Heritage House is a fine arts museum for youth. This presentation will include a multimedia exhibition of music for youth written by composers of France and other countries in which the French language is spoken; an overview of more than two centuries of music created for youth as a tool of language learning and other facets of educational experience – history, social studies, fine arts. Fee includes handouts.
• Middle — High School • Early Childhood • Museums
• Cultural Diversity
Presented by: Josephine H. Love – Director, Your Heritage House

4:00 – 5:45 P.M.

(155) **PRISMACOLORS, OIL PASTELS & TODAY'S TECHNOLOGY**
Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 15)
This **hands-on** workshop explores the use of Prismacolors & oil pastels using the latest computer software for output.
• High School — Higher Ed. • Computers
Presented by: Lisa Lewandowski – Faculty, CCS

(156) **PHOTOGRAPHING TWO-DIMENSIONAL WORKS OF ART**
Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 12)
Repeated from Saturday, 2:00 P.M. (130)

(157) **POLAROID EMULSION TRANSFER DEMO**
Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 12)
Repeated from Saturday, 2:00 P.M. (131)

(158) **DIGITAL ART FOR HIGH SCHOOL STUDENTS**
Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 12)
Repeated from Saturday, 2:00 P.M. (132)

(159) **DESIGN FUNDAMENTALS**
Off-Site Workshop – CCS
Fee: None – Ticketed Event (Limit 15)
Repeated from Saturday, 2:00 P.M. (133)

5:00 – 7:00 P.M.

MAEA MEMBERS' EXHIBITION RECEPTION
Scarab Club in Cultural Center
Sponsored by: The Detroit Art Teachers' Association

6:30 – 9:30 P.M.

DETROIT INSTITUTE OF ARTS RECEPTION
Prentis Court in DIA
• Cost included in registration
• Must have ticket to attend

9:30 – MIDNIGHT

"CELEBRATE AMERICA" PARTY
Hyatt Regency Hotel
"Come celebrate the culture that is America!"

SUNDAY, NOVEMBER 5

7:00 – 7:45 A.M.

"Keeping Fit" – Pool Area

8:00 – 10:00 A.M.

Breakfast Buffet
Fee: $15.00 – Ticketed Event
Friends gather to celebrate the end of the conference in the ambiance of the Hyatt's La Rotisserie Room.

9:00 – 9:45 A.M.

(160) **BETTY LADUKE: AN ARTIST'S JOURNEY FROM THE BRONX TO TIMBUKTU**
Repeated from Thurs., 7:30 P.M. (10), Fri., 8:00 P.M. (22) & Sat., 2:00 P.M. (119)

(161) **ART GAMES**
Fee: $5.00 – Ticketed Event (Limit 20)
Repeated from Thursday, 7:30 P.M. (9)

9:00 – 10:45 A.M.

(162) **TEACHING DESIGN CONCEPTS USING AN AFRICAN FOLKTALE**
Fee: $4.00 – Ticketed Event (Limit 25)
This **hands-on** workshop will use the African folktale "Why the Crab Has No Head" to teach basic design concepts. We will extend the lesson with a decorative border & sculpy creations.
• Elem. — Middle School • Cultural Diversity
Presented by: Sally Allan – Art Coordinator, Saginaw

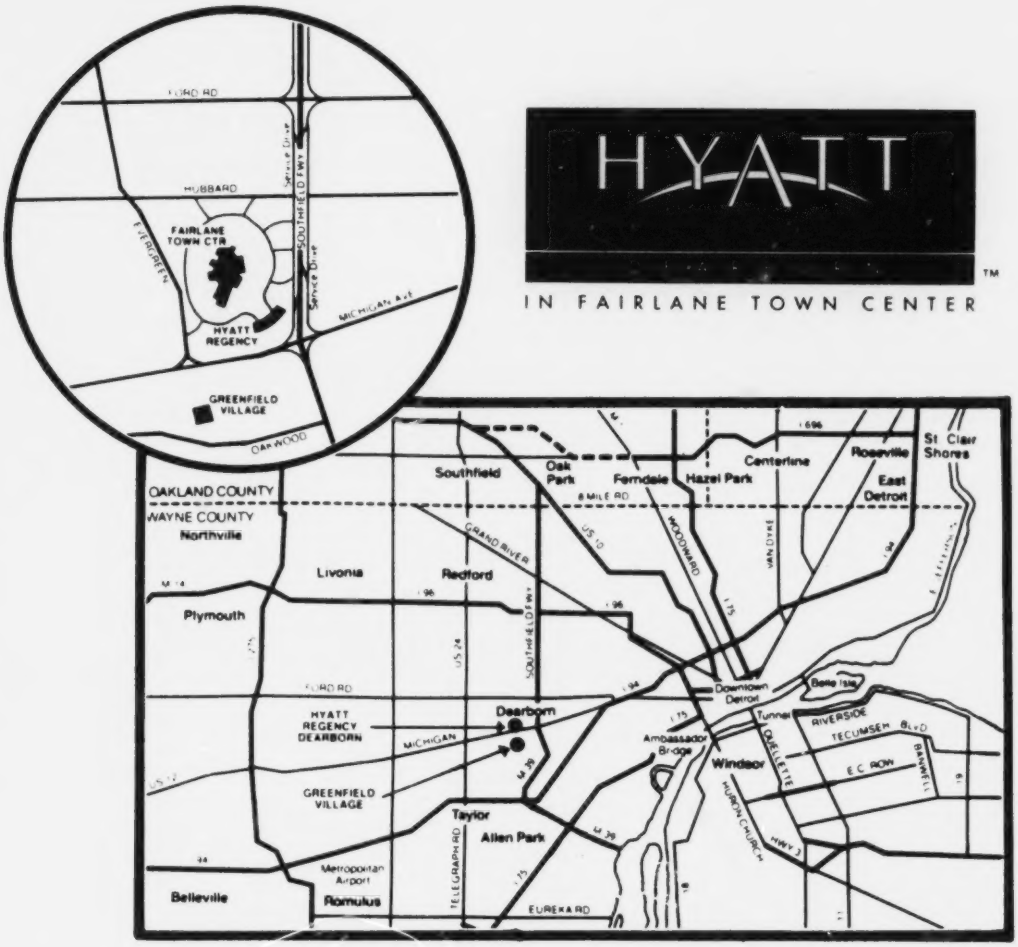
10:00 – 10:45 A.M.

(163) **FARWELLIAN RENAISSANCE: A CREATIVE EXPLORATION**
Fee: $3.00 – Ticketed Event (Limit 30)
Repeated from Friday, 12:00 P.M. (39)

(164) **CREATIVE WRITING & ART**
Repeated from Friday, 2:00 P.M. (65)

11:00 A.M.

•End of Conference!
•Auf Wiederschen! • Adieu!
•Do Widzenia! • Sayonara!
•Hasta Luego! • Ciao!
•Th-Th-THAT'S ALL FOLKS!!!



THE HYATT REGENCY DEARBORN

is located at the Michigan Avenue exit
off of the Southfield Freeway

• Remember to Register Early! •

We encourage you to take advantage of the 55+ ticketed, hands-on workshops & the 9 ticketed tours offered at this year's conference. But in order to attend the conference,

YOU MUST BE A MEMBER OF THE NAEA/MAEA!

If you are not a member, or need to renew, complete the membership form on the inside back cover. Make your check for your NAEA/MAEA membership payable to "NAEA" & separate from the registration check, which is payable to "MAEA 1995 Conference."

Mail all pre-registration info, membership info & fees to:

Teddy Wells, 2120 Colfax, Benton Harbor, MI 49022

Note: You can find your NAEA/MAEA ID # on your membership card or on the top left hand corner of your NAEA/MAEA mailing labels.

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1995 MICHIGAN ART EDUCATION ASSOCIATION CONFERENCE
NOVEMBER 2 - 5, 1995

·HOTEL RESERVATION FORM·

HYATT REGENCY DEARBORN

PLEASE RESERVE ROOM ACCOMODATIONS FOR:

Name _____ Gold Passport # _____

Address _____

City _____ State _____ Zip _____

Telephone # ( ) _____

Arrival Date _____ Departure Date _____ Arrival Time _____

Sharing room with _____

_____

_____

ACCOMODATIONS: Please check preferred accomodations. All rooms are subject to 6% Sales Tax and 7% County Assessment.

_____ Single (one person • one bed) _ _ _ _ _ _ _ _ _ _ _ $79 plus taxes
_____ Double (two persons • two beds) _ _ _ _ _ _ _ _ _ _ $79 plus taxes
_____ Double (two persons • king size) _ _ _ _ _ _ _ _ _ _ $79 plus taxes
_____ Triple (two beds) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ $94 plus taxes
_____ Quad (two beds) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ $104 plus taxes

Smoking room _____ Non-smoking room _____

Your reservation will be held until 6:00 p.m. unless accompanied by a deposit. You may also guarantee with an accepted credit card number, expiration date and signature.

Card type & number _____

Name card is registered in _____ Expiration date _____

Signature _____

To guarantee convention rates, reservations must be received by Hyatt Regency Dearborn by OCTOBER 11, 1995. Please make check or money order payable to Hyatt Regency Dearborn. DO NOT send currency. Mail reservations and payments to: Hyatt Regency Dearborn, Fairlane Town Center, Dearborn, Michigan 48126 • (313) 593-1234

Many Cultures One Voice Through Art

MAEA Conference '95 Pre-Registration and Ticket Request Form

Use a separate form for each person. Photocopy extra forms and share.
Photocopy extra forms for your records
NO conference refunds after October 15, 1995. Requests must be made in writing.

STEP 1 Use NAEA or MAEA mailing label, or type or print clearly.

Name _____ Phone # _____
First Last Area Code

Address _____
Street City State Zip Code

STEP 2 **MEMBERSHIP: √ ONE OF THE FOLLOWING---YOU MUST BE A MEMBER TO ATTEND.**

☐ **Current Member-** with expiration date of 10/95 or later. See your card, or NAEA/MAEA mailing label.
Membership ID number_____ Expiration Date_____ Region _____ See map.

☐ **Renewing Member-*** with expiration date of 9/95 or earlier.
Membership ID number_____ Expiration Date_____ Region_____ See map.

☐ **NEW Member***

***NEW Members & Renewing Members** please complete the membership form & include it with a separate check for your membership dues payable to NAEA. **Send it with your registration materials** to Teddy Wells .

STEP 3 **REGISTRATION**: √ a registration category below and enter the Registration Fee below.

☐ Active / Renewing / New $ 85 ☐ Student *$ 25 ☐ Retired $ 40 ☐ Spouse $ 40

All conference attendees must pay a registration fee. * Student fee does not include meals. Limited tickets available.
Add $ 15.00 if your registration is postmarked after October 11 . **Step 3 Registration Fee $_____**

STEP 4 **TICKETED EVENTS:**
√ if you wish to attend. No fee. Limited spce. Ticket required.

_____ Tour 6- Duvall School
_____ Tour 9-Inter. Institute Doll Collection
_____ DIA Reception.
_____ Business Breakfast

STEP 5 **TICKETED EVENTS With Fees:** √ the ticketed meals and events you wish to attend. Circle the fees. **Add the amounts and enter on the total line. Ticket required to participate.**

TOURS:

_____ 1A: Gallery Crawl..... $12.00
_____ 1B: Gallery Crawl..... $12.00
_____ 2: ACCESS Museum..... $ 2.00
_____ 3: Holocaust Center..... $ 7.00
_____ 4: Hamtramck..... $ 14.00
_____ 5: Henry Ford Museum..... $ 10.00
_____ 7: Saarinen House..... $ 15.00
_____ 8: Pewabic Pottery..... $ 10.00

MEALS: ☐ **√ FOR VEGETARIAN**

_____ Take Admin to Lunch/ Bowls..$ 10.00 ea. Indicate how many tickets and multiply the number by $ 10.00 for the amount.....$_____
_____ Retired Art Teachers' Lunch..... $ 17.50
_____ Art Adm/Super/Coor/Lunch..... $ 17.50
_____ Sunday Breakfast Buffet..... $ 15.00
_____ Fri. Night Awards Reception..... $ 20.00

Total of all events selected in Step 5 $_____

STEP 6 **TICKETED SESSIONS: If there is no fee place a 0 in amount column.**

ENTER NUMBER FROM DESCRIPTION HERE_____AMOUNT HERE$_____
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Total of all sessions selected in Step 6 $_____

STEP 7 **Payment Calculation:**
Add the total from steps 3, 5, & 6 for the amount due.

Step 3 Total $_____
Step 5 Total $_____
Step 6 Total $_____
AMOUNT DUE.....$_____

Make Conference Registration Checks Payable To: MAEA 1995 Conference.
If you are not now a NAEA/MAEA member, be sure to complete the membership process. See Step 2.
Mail PREREGISTRATION form & check to: Teddy Wells • 2120 Colfax • Benton Harbor, MI 49022.
Participants are encouraged to send a check and have their district reimbuse them so they will not be disappointed.
A confirmation / receipt will be mailed for all registrations postmarked on or before October 11.
Add $ 15.00 to registration fee if you register on site or your registration is postmarked after October 11.

REGISTER EARLY

MICHIGAN ART EDUCATION ASSOCIATION
regional divisions and liaisons
***...the county in which you teach determines your* MAEA REGION**

REGION 12
Bay, Midland, Isabella, Roscommon, Clare, Gladwin, Arenac and Ogemaw Co.
REGION 13
Manistee, Mason, Lake, Mecosta, Oceana, Newaygo, Muskegon and Osceola Co.
REGION 14
Emmett, Cheboygan, Presque Isle, Otsego, Montmorency, Alpena, Crawford, Iosco, Alcona, and Oscoda Co.
REGION 15
Missaukee, Wexford, Benzie, Grand Traverse, Antrim, Charlevoix, Kalkaska and Leelanau Co.
REGION 16, 17, and 18
Chippewa, Mackinac, Luce, Alger, Schoolcraft, Delta, Marquette, Dickinson, Menominee, Iron, Baraga, Houghton, Keweenaw, Ontonagon and Gogebic

YOUR **MAEA REGION**

REGION 1
City of Detroit
REGION 2
Western and Southern Wayne Co.
REGION 3
Washtenaw, Monroe, Lenawee and Jackson Co.
REGION 4
Barry, Calhoun, Branch, and Hillsdale Co.
REGION 5
St. Joseph, Cass, Berrien, Van Buren and Kalamazoo Co.
REGION 6
Macomb, St. Clair, Wayne Co. East of Detroit
REGION 7
Oakland Co.
REGION 8
Livingston, Ingham, Eaton, Shiawasee and Clinton Co.
REGION 9
Ottawa, Kent, Ionia, Montcalm and Allegan Co.
REGION 10
Lapeer and Genesee Co.
REGION 11
Gratiot, Huron, Sanilac, Tuscola, and Saginaw Co.

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PAM TERBUSH HONORED BY ROBERT RAUSCHENBERG AT THE LAB SCHOOL OF WASHINGTON

Pam TerBush was selected by the Robert Rauschenberg Foundation to be one of 20 outstanding teachers to attend a one day workshop in Washington, D.C. at the Lab School of Washington. Entitled "The Power of Art: Educating Students with Learning Disabilities," the workshop presented ways art can be used to enhance and teach academic skills to students with learning disabilities. TerBush teaches at Mayville High School in Mayville, Michigan.

On Friday, May 19, the winners from 17 states spent the day with internationally acclaimed artist Robert Rauschenberg at The Lab School of Washington. During the day the group toured the renowned school and learned of its innovative approaches for teaching students with learning disabilities. That evening at a private reception, the winners received a signed certificate designed and presented by Robert Rauschenberg. They also received art supplies from leading manufacturers to use in their

art classes. Funding for the event came from The Robert Rauschenberg Foundation.

Over 100 teachers from around the country entered the workshop competition. Entrants are required to teach art in a United States public or private school where some or all of the students have learning disabilities.

Lab School Founder/Director Sally L. Smith said, "We are thrilled with this event. Art plays such an important role in our curriculum and in the lives of so many children with learning disabilities."

MEMBERSHIP FORM

NAEA/MAEA Membership Form

Mail to:
MAEA, Cindy Smith, Membership Secretary
3750 Greenacres, Mt. Pleasant, MI 48858-9503
517-772-0751 or FAX: 517-775-2309

PRINT OR TYPE ( ) NEW ( ) RENEWAL I.D.# _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

HOME PHONE ( ) _____

SCHOOL/DISTRICT YOU WORK IN _____

MI COUNTY YOU TEACH/WORK IN _____

MAEA REGION # _____ (See Liaison Map)

WORK PHONE ( ) _____ FAX ( ) _____

DIVISION STATUS: CHECK ONE
( ) ELEMENTARY ART EDUCATION (EL)
( ) MIDDLE SCHOOL EDUCATION (ML)
( ) SECONDARY ART EDUCATION (SC)
( ) STUDENT (STU)
( ) MUSEUM EDUCATOR (ME)
( ) ADMIN/SUPERVISOR OF ART EDUCATION (AS)
What grade level? _____
( ) COLLEGE OR UNIVERSITY OF ART EDUCATION (HE)
( ) RETIRED (RRR)
( ) NON-ART EDUCATOR (A)

TYPE OF MEMBERSHIP: CHECK ONE
ALL MEMBERSHIP CATEGORIES INCLUDE SIX ISSUES OF NAEA'S ART EDUCATION AND SIX ISSUES OF NAEA NEWS, PLUS THE MICHIGAN PUBLICATION OF ARTEACHER AND OTHER BENEFITS OF MEMBERSHIP. ONLY ACTIVE AND RETIRED MEMBERS HAVE THE PRIVILEGES OF VOTING AND HOLDING OFFICE.

( ) ACTIVE $75.00. For those engaged in the teaching of art or the direction of programs of art education, or in the pursuits related to the field.
( ) FIRST YEAR PROFESSIONAL $60.00. For recent graduates and art educators during their first year of employment in the field. This membership is valid for one year only.
( ) RETIRED $45.00. For those who have retired from the art education profession.
( ) ASSOCIATE (NON-ART EDUCATOR) $75.00. For school personnel not actively engaged in the teaching of art and for all persons interested in art education.
( ) STUDENT $25.00. For full time students who are not employed as art educators.
( ) INSTITUTIONAL $200.00. For institutions directly involved in art education. Includes a subscription to Studies in Art Education and one prepaid registration to the National Convention.

SUBSCRIPTION OPTIONS:
( ) FOR STUDIES IN ART EDUCATION ADD $15.00 TO MEMBERSHIP FEE.
( ) FOR NATIONAL ARTS PLACEMENT BULLETIN ADD $20.00 TO MEMBERSHIP FEE.

PAYMENT: CHECK ONE
( ) CHECK PAYABLE TO NAEA FOR $ _____ IS ENCLOSED
( ) CHARGE MY DUES TO THE CREDIT CARD LISTED BELOW
( ) VISA ( ) MASTERCARD
CARD NUMBER _____
EXPIRATION DATE _____
INTERBANK NUMBER (MASTERCARD ONLY) _____
SIGNATURE _____

33% OF THE MEMBERSHIP DUES ARE RETURNED TO MICHIGAN ART EDUCATION ASSOCIATION

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V O I C E S . . .

ROBERT FIONDA
NAEA DELEGATE

No substitute exists for being prepared and working hard to achieve your goals, but sometimes fate and circumstances have a way of impacting people's lives. It has always amazed me how coincidence and happenstance can place a person on a particular career path.

As a "rookie" art educator, I was enthralled with a particular veteran teacher and his command of subject matter, classroom decorum, and management skills. Envious and curious about the origins of what I surmised was Ernie's obvious vocation, I asked him how he became a teacher. Ernie told me this story:

"After World War II, I returned to the Upper Peninsula and was sitting on my front porch one evening thinking about what I wanted to do with my life. Money was not a problem. I had the GI Bill to help finance my college expenses, but a choice of careers eluded me.

Just then a cloud of dust appeared and a down the road came a car. It squeaked to a halt in front of the house and the driver raised his hand in a welcoming gesture and shouted, 'Hey, Ernie, welcome back!' and then he drove off. It was Mr. Thomas, my old art teacher, wishing me well. That's when I thought to myself, 'Maybe I should give teaching a try...' and that's how I got started in this business we call education.

Stunned, I said, 'Ernie, have you ever considered what would have happened if you had gone into the house to get a drink of water and missed Mr. Thomas?'

Ernie smiled and quietly said, 'I guess I'd be doing something else.'"

Author's note: It was a simple comment of encouragement by Sister Mary ??? (the name eludes me because it was so long ago) about how impressed she was with my little army of drawn stickmen. Her words planted the career "seed" that started me on the road as an art educator.

ART EDUCATORS PLAN FOR 1995 PROFESSIONAL DEVELOPMENT MEETINGS

Art educators from throughout North American have planned staff and professional development activities and conferences in most states and several Canadian provinces.

"These organized meetings offer divergent and customized workshops, seminars, and demonstrations that range from theoretical and research orientations to practical curriculum and instructional contexts," said NAEA President Sarah Tambucci. "In many states," said Tambucci, "they are the only substantive professional development opportunities specifically aimed at art education content and offer the only opportunity for art educators to communicate with others about art curriculum and instruction."

NAEA and the state associations hope the art teachers inquire about the feasibility of using Eisenhower Professional Development funds to support their participation at state art professional development meetings.

Consult with your principal about the Eisenhower Professional Development Funds.

ART TEACHER

Laurie Ball-Gisch – Editor
3310 Noeske
Midland, Michigan 48640

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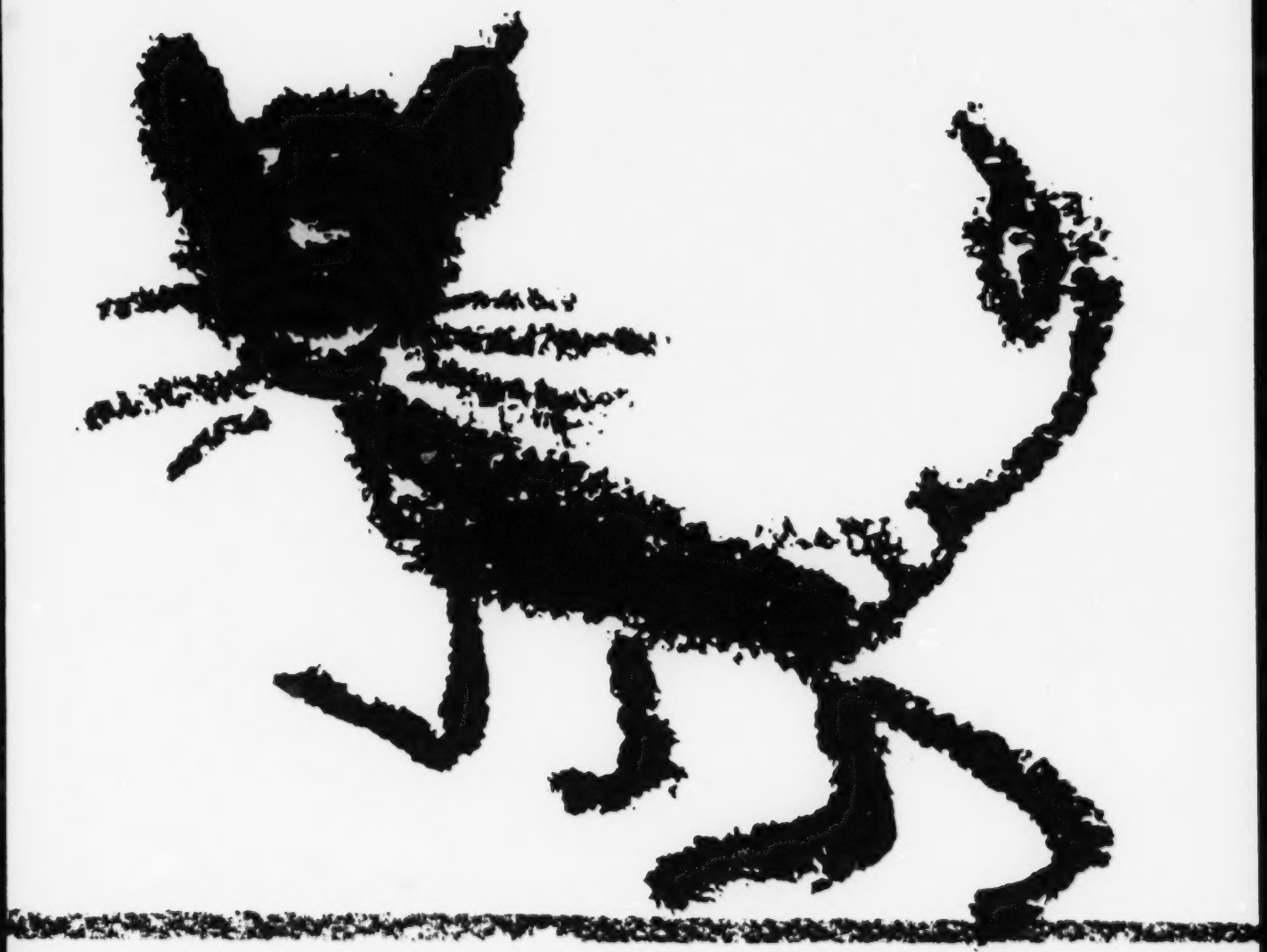
ART TEACHER

Michigan Art Education Association

Winter 1996



Drawing by Zaher Kaddour, *Howe Trainable Center, Dearborn Schools, Level IV,* Wendy Sample, *Art TEacher*

from the EDITOR

LAURIE BALL-GISCH

Letters, *I love letters!* From Ron DeLong, Newsletter Editor for the Pennsylvania Art Education Association : *"I want to take this opportunity to commend you on the Fall 1995 "ArTeacher" that I received in the mail today. Believe me, I know the work and energy that goes into putting a publication of this caliber together. As the editor of the PAEA Newsletter I do have a complete understanding! I particularly enjoyed the "from the Editor" feature. What's you r secret to getting people to draft an inquiry and a response to issues and events? I get some, but certainly would like more responses. As our work is a common interest perhaps we can meet at some future NAEA event and share ideas and talk. I was delighted with the program of events and activities that is scheduled for your state conference. As my travel schedule does not allow me to attend this year, perhaps I can arrange to attend one in the future. Keep up the GREAT work."*

From Barbara Perez of Evanston, Illinois: *"This issue is GREAT. We never have anything THIS organized! How can I get a subscription so I can keep getting a copy? We always have to find out about shows two months ahead of time and our conference info is in a separate mailer. No one is very friendly. Maybe I'll move to Michigan...* In another letter Barbara wrote: *..."publication is definitely needed. The problem as I see it, is that the mechanics of writing are not generally associated with Art production. We as art teachers focus so often on communication beyond words that we forget what a powerful tool words are. Too often I have heard, 'I'm an artist, not an author.'...We teach risk taking in communication through the nonverbal, but are not willing to take the same risk in expressing ourselves through the written word. This is what will ultimately be our own demise. For it is the written word that describes the show of children's art work for parents, gives us newspaper coverage for contests won, allows us to apply for and win grants and might save the NAEA. We are simply afraid that our experiences in our little classroom or studio can't possibly be of interest to anyone...we think that our situation is unique, why would my writing help anyone? ...Please keep reaching out. It does pay off. The frustration of educating those of us in education that we are not alone is difficult. It is almost too much to believe that somewhere, someone else is living the same kind of commitment to the arts. Writing is important and art educators need to know it. Writing means money. Special teachers write down ideas and ask for funds to achieve those ideas. ...Unity is definitely something that needs to happen. ...it helps to have someone who is frustrated like I am, who loves the arts and education as I do. My spirits are higher because of this contact with you. Which just goes to show that if there was a publication that reached the common art teacher, they would probably risk the writing just to hear someone else say, 'yeah, me too!'"*

These letters are heartwarming to this editor. However, they are from *non-Michigan* art teachers. I would really like to have letters from Michigan readers for the next issue. (hint, hint) Pick up pen and put it to paper. *This is your publication.* I want it to reflect the best of what Michigan art teachers are doing and thinking. As MAEA and ArTeacher move forward, make sure that you take an active role in shaping our future. Communicate...*the tool for doing so is write in front of you!*

ON ANOTHER NOTE: Our first edition of the **MAEA Hand Book** should now be in your hands. Our intent is that all of the year's upcoming events, and pertinent information and forms are in that book. Be sure to hang on to this important publication and refer to it often throughout the year. *ArTeacher* will not be publishing the forms you are used to finding in this forum, so that we can bring you other good stuff.. ***Check your Hand Book for the forms you need.***

ARTEACHER

Michigan Art Education Association

The *ArTeacher* is the official publication of the Michigan Art Education Association. The *ArTeacher* serves as a forum for its members: expressing ideas and sharing for the promotion of art education at all levels and for all ages. All views are not necessarily the views of the association, its members, or its governing body. The ArTeacher is published quarterly.

We welcome members to contribute articles or ideas for publication. Use of photographs is fine, however, they must be of good quality and contrast. (color or B&W - *do not send slides*). We will attempt to include all material, but make no promises. Information should be submitted typed and proofread carefully. DO NOT send computer disks. Materials will not be returned unless you include a SASE. Please contact the editor prior to submission or if you have questions.

EDITOR: Laurie Ball-Gisch • 3310 Noeske • Midland, Michigan 48640
517/832-4908 (H) • 517/328-1248 (W) • 517/328-2950 (F)

Please be sure to fill out and return the

Conference Evaluation

In order to make MAEA conferences the best State Conference, *we need your feedback.*

MAEA Council CALENDAR

JANUARY 1996
- 13 MAEA Council Mtg. New Center, Ann Arbor

MARCH
- 2 NAHS Scholarship – Cranbrook
- 16 Art Acquisitions MEA Bldg., Lansing
- 16 MAEA Council Jurying student exh. Lansing
- TBA Middle School Show
- TBA Elementary Show
- 22-25 NAEA Convention San Francisco

APRIL
- 15 **DEADLINE Spring Issue of *ArTeacher***
- 30 Deadline application Memorial Endowment Art Educator Scholar.

MAY
- 9-11 MYAF WMU, Kalamazoo
- 11 MAEA Council Mtg. WMU

JUNE
- 1 EXecutive Council Mtg. Ann Arbor

JULY
- 15 **DEADLINE Fall Issue of *ArTeacher***
- 24-27 MAEA Children's Booth Ann Arbor Art Fair

Sept.
- 27-29 Council Retreat Higgins Lake

Nov.
- 14-17 MAEA 47th Annual Conference Grand Traverse Resort

March 20-24, 1997
NAEA Convention
New Orleans

April 1-5, 1998
NAEA Convention
Chicago, IL

Message from the PRESIDENT

LINDA WHITETREE WARRINGTON

What makes for effective teaching in art? Drawing upon the National Board for Professional Teaching Standards publication, *Early Adolescence through Young Adulthood/Art*, art educators are able to forge a new direction for the certification of prospective teachers and the evaluation of highly accomplished teachers. This profile of the accomplished art teacher is an important step toward discussion and self-reflection that will inevitably lead toward a substantive review of current practices in our field.

Our performance evaluation *ought* to change, just as evaluation of student performance has changed. As views of teaching and learning evolve, so should views on the success of how teachers demonstrate what they know. It is our job to set a tone of respect and create an environment that fosters reflection, creativity and conversation in our classrooms. It is also our job to consistently monitor students' progress toward attaining the broad goals of art education, as we continually monitor and adjust teaching practices based upon students' understandings.

Consider the implications of these standards from NBPTS. Accomplished art teachers:

1. set ambitious goals for students based on clear conceptions of how art links to broad human purposes.
2. demonstrate an understanding of the development of adolescents and young adults in relationship to their art learning, recognize their interests, abilities and needs, and use this information to make instructional decisions.
3. use their knowledge of art and students to help students make, study, interpret and evaluate works of art.
4. establish environments where individuals, art content and inquiry are held in high regard and where students can actively learn and create.
5. create, select and adapt a variety of resources and materials that support students as they learn through and about art.
6. work with colleagues to improve schools and advance knowledge and practice in their field.
7. work with families to achieve common goals for the education of their children.
8. are reflective; they regularly monitor, analyze and evaluate their teaching and student progress in order to expand their knowledge and strengthen their practice. They use a variety of assessment and evaluation methods, encourage student self-assessment, and effectively report assessment and evaluation results to students, families, colleagues, policymakers and the public.

This challenging list describes the dedicated, intelligent and industrious art teachers who work throughout Michigan, many of whom volunteer to serve on the MAEA Council. Yet it provides a window for each of us to look through when we seek to answer the question "What makes for effective teaching in art?"

I have enjoyed sharing my thoughts in the President's column of *ArTeacher*. Writing for MAEA is an effective way to share insights and concerns and to address issues critical to our profession. Take advantage of this forum MAEA offers. Get involved in MAEA in some way and help our newly elected officers advance the conversation about the role of art education in the education community.

A Day in the Life of a Rural Art Teacher

by Annette Rorvig
McVille, North Dakota

It's 7:30 a.m. and it's still dark outdoors as I get into my little red Tempo, which my hubby had started a few minutes earlier so it would make it up our icy hill to get to my first school 20 miles down the highway. The temperature has been minus 30 degrees for weeks, often with a minus 60 degree windchill, so the car needs to be warmed, just as I need the warmth of hot oatmeal in my tummy (my husband says all "school kids" need a warm breakfast as fuel for a busy learning day).

At Aneta, I show the 5th grade a video about Winslow Homer, next week they'll create a watercolor of a North Dakota landscape, because seascapes, as Homer portrayed, are not visible in our prairie state, now snow covered.

Snow sculpture by middle school artists works well in this country, but I'm never at one school long enough to get that project accomplished, as I see my elementary students (grades 4, 5, 6) only once a week; secondary classes, every day.

At 9:30 I am on my way traveling 30 miles to the west, to teach a seventh grade art class, where each is painting a still-life of secondary color objects (green vase, oranges and purple grapes) by using only primary colors of red, yellow and blue tempra paints. Last week they viewed a film strip showing various paintings of still-life compositions and studied reproductions by the Masters – still-lifes by Cezanne, Matisse, Picasso, and Rouault.

Next: an Art I class. Most students are seniors and this is their first opportunity to take an art class. The students are quality academic material and also eager for various art experiences. They have produced monochromatic still-lifes, geometric designs on scratch boards, and collages on portfolios.

At this school, Tolna, I have a good sized room with tables, but no sink, so I carry two pails of water down a long hallway from a janitor's room. The art students' productions are displayed in the hallway, so other students and visitors can enjoy the art produced by these young people.

The Art I students will study Georgia O'Keeffe, and draw and paint skulls while looking at a hereford bull skull which we found in our hills after lightning killed one of our herd bulls. The artists will view a video about Diego Rivera and create a mural in the lunchroom, see slides and reproductions of Gauguin's work and create portraits with bright colors, and see videos about Vincent Van Gogh and paint flower bouquets with palette knives to get

thick texture. They get their art history, learn about the artists and their times, then do art work relating to each artist. They are accustomed to critiquing their art work according to criteria we have decided upon, checking on the elements and principles of art.

At 12:30 I load my car with my tape recorder, reproductions, and oil pastels (or whatever medium might be missing at the next school). As I travel 40 miles to my next school, Unity, I eat my sandwich and apple while listening to The Firm, a book on tape, and in my mind review all lesson plans and organize the next week's lesson plans.

1:30 p.m. I have 18 seventh graders in a small room, but there is a sink! Each artist is designing a color wheel with symbols showing his/her interests. This class has five students from the special education room who have shown they can mix primary colors to create secondary colors just as well as the other students.

At 2:30 Art I students critique their color theory paintings of warms, cools, and complements. Some Art I students are observing a still-life arrangement of fruits and a basket and creating a value drawing with charcoal pencil. At this school, the Art I class has tenth and eleventh grade students who are also experiencing their first opportunity to take an art class. A delightful foreign exchange student from Italy, Francesca, will tell her American friends about the great art work in Italy, while studying the Renaissance, during her stay in this rural community of 500 people, and we will show her slides of Plains Indian art.

At 3:30 I attend a faculty meeting where collaborative bargaining is introduced. I then drive my red car through blizzardy weather 40 miles to my ranch, arriving home about 5:00, having stopped at McVille for bread and milk to go with our home grown sirloin steak supper.

Teachers are expected to attend high school ball games, which are the evening social events of rural North Dakota. After selling tickets at our local high school basketball game, I go to my ranch home, read and grade some art history reports, and collapse into bed by midnight.

By 7:30 a.m. I will be on the 120 mile daily trek again to teach discipline based art at five rural North Dakota prairie schools.

NAEA/State Farm Awards for Art Teachers

The NAEA announces its partnership with State Farm Insurance Companies in their **"Good Neighbor Award"** program. Through the Good Neighbor Award, State Farm recognizes elementary and secondary art teachers who are innovators in their field and who are dedicated to furthering excellence in the visual arts education profession. State Farm honors each award teacher with a $5,000 contribution to an educational institution of his or her choice.

State Farm will award approximately 10 art teachers throughout the coming year. Selections will be made on innovative lessons, activities, units of instruction, etc. Application forms are being constructed and will be mailed to NAEA's elementary and secondary teachers.

Watch for details in early January from NAEA.

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$2,500 AWARDS to ART TEACHERS

art education fellowships

The Council for Basic Education is inviting applications for a national, competitive fellowship program.

The Arts Education Fellowship program (ART) will award $2,500 to K-12 art educators to carry out four to eight weeks of independent study during the summer to strengthen their knowledge of, and skills in the arts. The ART program is funded primarily by the National Endowment for the Arts. The purpose of the Fellowship is to provide teachers and principals with the time to pursue their scholarly interests.

Applications are available by mail from Council for Basic Education, Fellowship Programs, P.O. Box 135, Ashton, Maryland 20861 or by fax from 301-570-8655. Deadline for applications is January 29, 1996.

TECHNOLOGY FUNDS

Compaq Computer Corp. supports projects that use technology as an integral part of learning. Applicants can propose projects that improve computer-aided learning and training for educators using and teaching with technology.

DEADLINE: None. Sent initial letters of interest before full proposals.

FUNDS: Compaq gives a limited number of monetary awards to exceptional projects. Most grants are in the form of equipment donations.

ELIGIBILITY: Schools, school districts, higher ed. institutions and other nonprofit organizations.

CONTACT: Marti Branch, Corporate Contributions Program Manager, Compaq Computer Corporation, Box 692000-940511, Houston, TX 77269-2000; 713/374-0527.

THE MARIE WALSH SHARPE ART FOUNDATION 1996 TEACHER-ARTIST PROGRAM

The NAEA and The Marie Walsh Sharpe Art Foundation co-sponsor the Teachers-Artist Program (T.A.P.) to recognize and reward outstanding K-12 art educators with 5 years teaching experience in public and private schools, for their exemplary teaching and artistic achievements. NAEA Board members and past T.A.P. recipients are not eligible to apply.

This summer residential program focuses on teachers as artists, providing opportunities for those selected to concentrate on their artistic growth in drawing and painting. Teachers selected receive full-tuition awards (tuition, room and board) and all seminar related costs. Studio space for drawing and painting is provided. Some art supplies are furnished, with up to $100 per teacher available for additional supplies.

Held June 26-July 13, 1996 on the campus of The Colorado College, Colorado Springs, CO, in conjunction with the Sharpe Art Foundation's high school Summer Seminar. Teachers have an opportunity to observe gifted high school juniors working in a studio environment with instruction by visiting artist/faculty.

ENTRY REQUIREMENTS:

*Application form
*8-10 slides of recent works (min. 6 diff. works of art)
*Resume
*Two letters of recommendation
*A written statement describing what you hope to achieve and what your focus in drawing and/or painting will be during your stay.
*Do not send additional supporting materials.

POSTMARK DEADLINE: MIDNIGHT, February 1, 1996. Applicants will be notified before the NAEA Convention held March 22-26, 1996 in San Francisco, CA and will be introduced at a General Session during the convention.

SELECTION EVALUATION:

*Current, full-time, K-12 art teacher
*Evidence of excellence in teaching art
*Quality of artistic work and exhibition record
*Completeness of application

A panel of jurors designated by NAEA will select up to six teachers for 1996. Art supplies provided through a grant from BINNEY &SMITH Inc.

SUBMIT COMPLETED APPLICATION TO: National Art Education Association, Attn: Awards Coordinator, 1916 Association Drive, Reston, VA 22091-1590.

FOR MORE INFORMATION AND APPLICATION FORM CONTACT:

Nanette Tirado, Program Associate
The Marie Walsh Sharpe Art Foundation
711 N. Tejon, Suite B.
Colorado Springs, CO 80903
(719) 635-3220

Profile: The Valley School

CONNIE CONTOS DAROS, Director

Visual and Performing Arts Department

by Laurie Ball-Gisch and Connie Contos Daros

Winner of 1994-1995 NAEA Art Program Standards Award

According to Sarah Tambucci, NAEA President, the most notable award a school art program can receive is the Program Standard Award. The self-assessment procedure is designed to assist in improving school art programs by comparing their components (organization, curriculum, personnel, scheduling, facilities, materials/equipment, and budget) with nationally established standards.

*Dr. Tambucci further states, "The seventy recipients of the Art Standards Award and Art Facilities Award have met and fulfilled all the criteria listed for school year 1994-95. This is not an easy task and we wish to recognize these excellent schools throughout the country that are providing substantive art programs and exemplary art facilities." ***

As editor of ArTeacher I receive news releases from NAEA all the time. As I perused the list of winners of this particular award, I looked for Michigan. There was one award which was given to The Valley School, Art Teacher Connie Contos Daros.

Since I had never heard of The Valley School, I called our membership secretary to see if Connie Contos Daros was an MAEA member. She was and I tracked her down to find out more about her program.

Connie Contos Daros came to The Valley School in 1983 while she was a docent at the Flint Institute of Arts and doing volunteer work. Her son attended The Valley School. The Director of the art

department at Valley approached her to see if she would consider teaching painting that fall semester. She began teaching two afternoons a week, as she had a young daughter at home. She subsequently taught both drawing and painting. In 1988 she assumed the position of the Director of the Art Department when the previous director resigned. In 1991 the Performing Arts Director retired and she became Director of the Visual and Performing Arts Department.

The Valley School's art department has always been staffed by professional artists. Guest artists are invited to teach their specialty on a year and/or semester basis. The artists come in one or two days a week and teach multiple grade levels. Many artists in the Flint and surrounding areas have taught at Valley. The

Flint Institute of Arts, University of Michigan, Flint, and Mott Community College are the major resources used for finding artists interested in teaching at The Valley.

The Valley art department usually has the following artists on staff: a Lower School Specialist for K-4; a Middle School Specialist for grades 5-8; a ceramic artist, a photographer, a fiber artist, sculpture/3-D design artist, a 2-D specialist (drawing, painting, design) and an art history specialist.

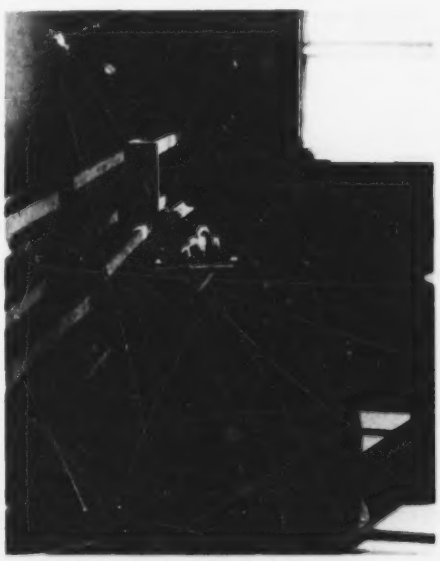
The Lower School and Middle School students have a basic art class which meets two times a week. Middle School students can select elective art classes from the guest artists' schedules. Eighth grade students are required to take art history for a year. Upper School students are required to have two credits of art for graduation. Each art contact is an eighth of a credit. Art classes meet a minimum of two times a week, which makes each class one-fourth credit. (are you confused yet?) Students may elect their courses from the offerings each semester. This is similar in style to college scheduling.

As the department chair, Daros supervises the class offerings and monitors the students' schedules to assure a well balanced art program for each student.

All artists are inserviced on Discipline Based Art Education, as well as the elements of art and the principles of design. These philosophies form the basis for curriculum which is coordinated with each of the individual artists.

The Valley uses a multi-discipline approach whenever possible to develop themes with the other faculty, often team teaching. They use the city of Flint as a classroom, often taking field trips to galleries, museums and unique classroom settings such as the Genesee Valley Mall where they team to problem solve on multi-discipline projects.

They go abroad every other year on an art history related field trip. In 1994 they visited Italy and in 1996 they are going to Greece. The whole school is invited on the trips which are sponsored by the Fine Arts Department.



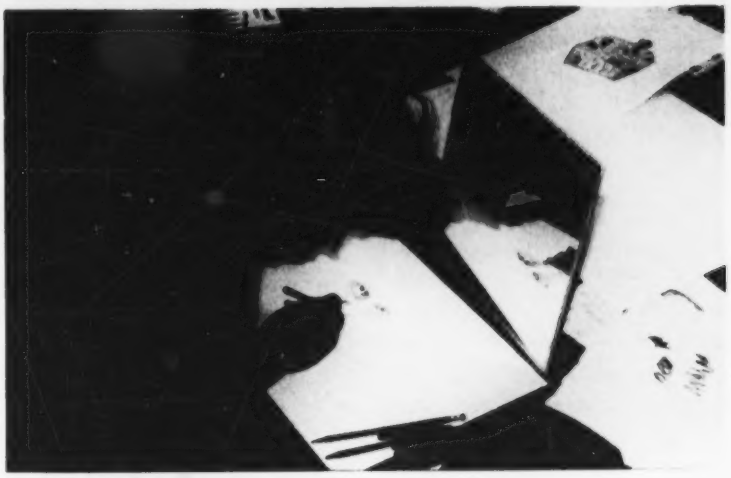
The Valley is currently working on a major move next year to a historical landmark building in Flint. They are anticipating a "state of the art" fine arts department in their new permanent home.

The students at Valley routinely win accolades and awards for their projects. Many of the graduates have gone on to study art and have chosen careers in the visual and performing arts.

In 1991 Daros received the publication "Purposes, Principles, and Standards for School Art Programs" from the NAEA and decided to nominate Valley School for the standards award. They received the award for the school year 1991-92 and then reapplied and received the award for 1993-94.

Daros herself is an accomplished watercolor artist. She has art displayed in private and corporate collections in the United States and Europe. In addition to private commissions, she also consults on art curriculum for private enterprise and guest lectures at the Flint

Institute of Art. She has an art education degree from Western Michigan University. She also has a Masters degree in communications and Art Therapy from Governors State University in Illinois.



The Valley School which has been called "Genesee County's best kept education secret" was founded in 1970 by a group of parents and educators who saw the need for education choices in their community. Their vision was to form a K-12 college preparatory school that held firm to four priorities:

- small class size
- teaching of students based on their individual academic and social needs
- strong emphasis on the arts together with academics
- environment that embraces ethnic and religious diversity

All of the Valley School's regular faculty are required to have Michigan teaching credentials. The school services students with a wide range of learning styles and abilities. The school draws students from Genesee, Livingston, Oakland, Saginaw, Lapeer and Shiawassee counties. More than 60% of the students who attend receive some financial assistance or are awarded an academic scholarship.

One unique project that Daros implemented was the service learning project which involved the Valley students and Michigan School for the Deaf students. In 1992, Valley and MSD began working on ideas to bring fine art into the Flint community. Introduction and training in art began at Valley to explore art media and develop appropriate projects. Two problems arose: the first one was communication. Before, the students' only contact with each other had been in competitive sports. Now they had to "talk" to one another. To clarify, the students from MSD couldn't lip read and the Valley students couldn't sign. The students quickly learned how to communicate using an interpreter. The second problem involved the MSD students' limited exposure to art media. The Valley students needed to teach the MSD students art before the group could jointly give lessons to children from the community. After several training sessions, everyone was prepared for the new adventure. The women's shelter was chosen for the first project as it was close and easily accessible. The community service adventure is now on-going and has resulted in Valley students being taught ASL and MSD students going to Valley to study math, science and visual art.

The Valley School serves approximately 160 students. The Valley is the only fully accredited independent, private school in Genesee County. Visits, tours and interviews are scheduled through the Office of Admissions. Parents/guardians who wish to inquire about sending their child to The Valley School are encouraged to contact the school. Admission is granted throughout the year. The Valley School believes that a good education should never be delayed for reasons of administrative convenience.

In a political climate which sometimes seems to use the idea schools of choice as a punishment to public education, The Valley School should stand as a successful model of a school committed to the idea of holistic and hands-on academic and artistic educational opportunities. All schools private and public would benefit from a visit to The Valley School.

** *The standards are listed in* Purposes, Principles, and Standards for School Art Programs *and the* Design Standards for School Art Facilities *booklets. Each 33-page booklet contains a nomination form and self-assessment checklist including detailed information for completing the forms. Copies of the booklets may be obtained from NAEA Publications, 1916 Association Drive, Reston, VA 22091-1590.*

Teaching ART with Fiber and Fabric

by Christina Craig

application:

Fabric and fiber are universal materials. They have served the human race physically, emotionally and spiritually from the beginning of time. We may refer to a number of historical and cultural traditions that employ textiles as a fundamental component.

Crayons, paper, paint, clay; as art teachers, we wouldn't live without them. They are fundamental to the production aspect of art learning. Nonetheless, we are always on the lookout for something new, something exciting, something that will stimulate interest and generate enthusiasm. Put those catalogues down, you need not search for the latest petro-product, because a wealth of materials is awaiting in your community for naught but the asking. Everyone who has ever picked up a needle has a surplus of fiber or fabric that was "too good to discard." Many would be only too happy to donate these materials to your art program.

There are few materials as diverse, various and appealing as fiber and fabric. An infinite range of textures, weights, colors may be found in just about any scrap or rag bag. Textiles may provide a truly deep palette. For example, think about the variety of white when it appears as corduroy, muslin, cheesecloth, terry cloth, satin, chiffon, velvet, etc. As a white line, picture cotton string, wool yarn, thread, grosgrain ribbon, clothesline. Textiles have a way of reaching us, perhaps because we are all familiar with them. Teachers and learners alike handle textiles every day. We associate experiences with them. Consequently, they have the potential to be eloquent conveyors of connotation and meaning. Fiber and fabric may be frivolous, seductive, authoritative; elegant, decadent, futuristic, practical. In the hands of student artists, textiles have the potential to be an extremely expressive medium.

nets and webs:

Whether the net be made by spider or Asmat fisherman, its purpose is to capture; to hold. An extensive variety of webs and nets are available for students to examine.

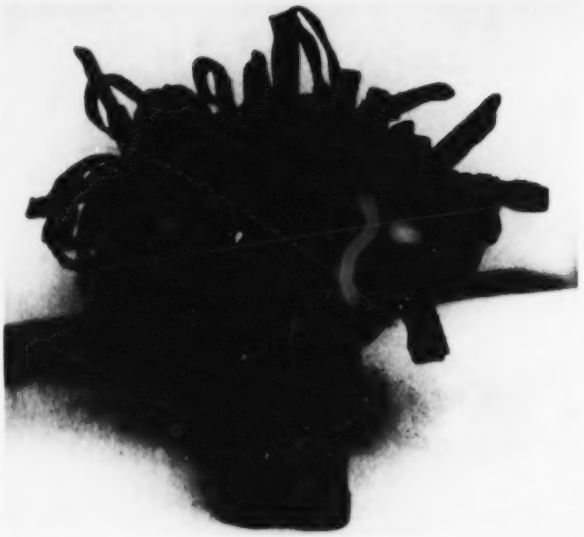
Webs are made up of fiber line. The quality of line, its texture, its proximity to one another will determine the nature of the web and its function. What would you like to hold? A falling star? A dream?

So we're in agreement. Textiles can be employed as a powerful medium for art. But who has time for it? Each of the methods of working with fiber and fabric are tedious and time consuming. Be it quilting, weaving, crochet, or macrame, the process of learning the technique alone seems daunting, never mind making a work of art out of it! In addition,

bundles:

People the world over have created bundles and packages for a wide variety of purposes. Native Americans have relied upon medicine bundles for healing both physically and emotionally. The Japanese developed the art of Tsutumo (packaging) which reflects, among other things, valuing. In many sub-Saharan African societies, bundled amulets and talismen of cloth and fiber protected owners from the threats of the bush.

The contemporary artist Christo, has explored concepts of bundling and packaging that may further interest students.



teachers may be unfamiliar with many of those techniques themselves.

It's not so complicated. This is a can do! Neither teacher nor student needs to learn elaborate textile techniques in order to employ the materials in meaningful works of art. All of us have a working knowledge of some very basic textile techniques. Daily, we tie, twist, wrap, bundle, plait and bunch. Left on their own, young children will create "forts" in fields or woods using natural fibers and their own ingenuity to join them. Given the opportunity, they are capable of employing these technologies in a classroom.

Students may work directly with fiber and fabric as they do with clay. These three-dimensional materials can be manipulated into expressive forms in a relatively short time. Encourage students to think with the materials, to create "sketches" with fiber and fabric instead of pencil and paper. The "sketches" may lead to more elaborate and refined solutions at the upper levels where students have more time. By folding, pleating, gathering, bunching, stuffing, draping and stretching, students can explore a variety of effects. Staples, pins and the most rudimentary running stitch can produce quick results.

The larger the selection of fibers and fabrics from which students may choose, the greater is their opportunity to explore the expression of their ideas. Collect scraps from anyone and anywhere. A wide range of textures is perhaps more important than color (cloth can always be stained or painted.) Enlarge your own definition of fiber. Consider thin wire, plastic tubing, tape, film, reed, weeds. What is a fabric? Many non-woven "fabrics" are to be found in the recycle bins at school (plastic bags, packing papers, styrofoam sheets, etc.) The possibilities are endless and economical.

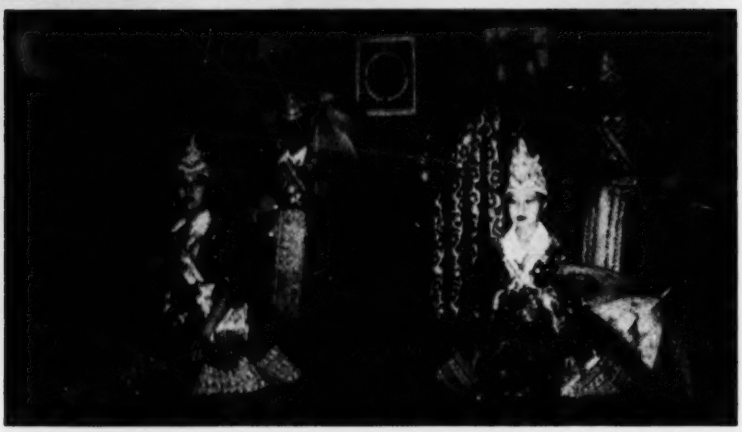
dolls:

Figures and dolls of fiber and fabric can be easily constructed using both natural and man made materials. Virtually all cultures have produced such figures. Those from tribal or small-scale societies are most relevant due to the nature of both the materials and techniques used.

Christina Craig, Ed.D. is an associate professor of art at Trenton State College, Trenton, New Jersey. She is the coordinator of Art Education and also teaches fiber arts and painting.

1995 Conference Highlights

Conference Co-Chairs, Marian Stephens and Barbara Herrick take a break and enjoy the DIA Reception and the Celebrate America party.



Suzi Dickow introduces the Hmong dancers from Richard School in Detroit who performed during the Multicultural Awards Reception.

Putting on a conference takes a lot of help from many, many volunteers. We would again like to thank all those who helped make *Many Cultures One Voice Through Art* an exciting non-stop experience. Attendance for the 1995 conference more than met our expectations. The final registration count was 630. Photos help us relieve some of the fun-filled, educational and informative events.

Dr. Will M. Goins speaks on "Native American Traditions" during a Super Session.

Award Recipients: Marcia Compton, Lenawee ISD (Distinguished Service Award); Marcia Blackman (MAEA Art Educator of the Year); and Richard Rogers, Center for Creative Studies (Distinguished Service Award).

CONTEXTUALIZED ART EDUCATION: A New Model for a New Era

keynote ADDRESS

Dennis E. Fehr, Ed.D
University of Houston

The following is taken from the Keynote Address presented to the 1995 Michigan Art Education Association Annual Conference: ***Many Cultures, One Voice Through Art***

... There are still some who say art class teaches little. *Let them sit in on our classes.* There are still some who say art teachers are not serious. ... From teachers such as you come fresh approaches to teaching. What do you bring to your school building? Energy, color, and imagination. But even powerful art teachers, trained with outdated models, cannot rise to their potential. We agree that students deserve to study art, and that art deserves to be studied, so let us employ a teaching model that is relevant to today, a model that has teeth. Such a model is my topic.

Self expression is important, but art must involve more than that. Art not only can help explain social ills; it can help cure them. But for art to do this, you and I must make some changes in art education. A teaching model I call contextualized art education (CAE) can guide us as we make these changes. CAE is based on the sophisticated notion that the arts of cultures other than one's own may be different from one's own, but not inferior. At the core of Jeffersonian education is the undermining of students' prejudices toward others by exposing them to the cultures, to the values of others – minus the message that "ours is best."

Certain qualities of traditional artforms made by Chicanos, Native Americans, Africans, folk artists; qualities such as use of color, subject matter, and kinds of materials; qualities which differ from those of Western mainstream art, are still judged by some art teachers to be aesthetically inferior to those of the European tradition. Thus the traditional artforms of these groups can be dismissed, put into anthropology books instead of art history books, ignored in critical discussion, and conveniently dropped from the art ed curriculum. Aesthetic perceptions may take different forms from one culture to another, but I suggest that all are potentially equal in aesthetic merit. The claim that one is superior to another is not an aesthetic judgment, it is a political decision. And with contextualized art education the teacher faces the racist policies of that issue squarely and deals with it openly as part of the curriculum. Please listen to Aristotle: "No democracy can exist unless...its citizens (are as outraged) at injustice to (others) as (they are) at injustice to (themselves)."

I will briefly review the last half century of art education to show why it is the way it is today, and why we therefore may want to change to a contextualized model. In 1947 Viktor Lowenfeld published his famous book *Creative and Mental Growth.* In it, he speaks against imposing adult art knowledge on children. He says, in essence, that art teachers should create a secure, nurturing environment rich with art-making materials, and let children develop at their own pace. He felt that we should not teach them anything about viewing art, such as art history or the art of world cultures. We were not to relate art to the world outside the school.

Because Lowenfeld was the only show in town at mid-century, his model was accepted by an entire generation of art teachers. Let us consider how much art that model teaches by considering how much math it would teach. This model is responsible for the frill status of the subject we teach. By denying art students access to the content of art, Lowenfeld's philosophy pushed art class to the curricular hinterlands.

By the time I started first grade, art was widely regarded as recess-in-you-seat. Your experience may have been similar to mine. We had art of Friday afternoons, if there were time and if we were good. Apparently there seldom was time and we seldom were good, because we seldom had art. The good news is that this is changing, and I'll talk more about that in a moment.

Because I was socialized to art in such a climate, even when I went on to become an art teacher, I was too complacent about art's peripheral place in the school curriculum. I was not angry. And when I finally became angry, I found it difficult to make a convincing case because art had acquired decades of baggage as a subject without substance. Many of today's school administrators received the same empty art experience as children. Thus is is not surprising that some of them view art as less important than other subjects. They don't respect a subject that ignores its content – and we cannot blame them for that. So let us first be sure we are teaching a rich, vigorous, contextualized curriculum, and then with confidence we can demand respect for art education, and we will get it. Frederick Douglass said, "(Those in) power concede...nothing without a demand."

A response to Lowenfeld emerged in the early 1980s. As you know, it is called discipline-based art education, or DBAE. Through its four disciplines, – history, criticism, aesthetics, and studio – DBAE has placed some content into the art curriculum. The last decade and a half indicate that this was a step in the right direction, but perhaps not as big a step as some believe. Art indeed has acquired more respect as school board members, administrators, other teachers in your building, parents, and your students discover that art has content. However, three of the four disciplines are Western inventions – just as the Western artworld moves to embrace Nonwestern art, and as our classes fill with students of every ethnicity. DBAE's timing was a bit off.

Let's look at these three disciplines. Art history emerged as a field of study in the nineteenth century in European and American universities. Also in the nineteenth century, art criticism emerged from the Western gallery system so that experts could advise collectors on which art was "important" and which was not. And what they advised was that art made by White men was important and all the other art was not.

Aesthetic philosophy is older; it goes back to the Ancient Greek thinker Plato. Ancient Greece was the cradle of Western Civ, and students of aesthetics almost always study only Western thinkers. What do Asian, African, Native American, and other cultures say about the nature of visual imagery? We don't know.

Studio is the only discipline of the four that is pancultural. Every culture makes images. Therefore, to teach our children about art as if these Western disciplines sum up everything that matters is to mislead them. This is unjust.

When we finally get around to noticing that women have made as much art as men have, but traditionally of a different kind, often using fiber media; and when we notice that White men have formed the mainstream, and Black men the blackstream, and women the hiddenstream; and when we notice that the oil paintings made by men hang in museums, while the shirts, coats, and dresses made by women hang in closets, and the bronze castings and marble sculptures made by men sit on pedestals, while the comforters, quilts, and blankets made by women sit in drawers, then we begin to wake up to the fact that art education must change.

To teach art, one does well to provide understanding of the social, religious, and political currents in which art flows. The contextualized model must call for a rejection of DBAE's disciplines when they are inappropriate, and when one studies Nonwestern cultures, they are often inappropriate.

Contextualized art education is supported by two cornerstones – *viewing* and *making*. It's that simple. Viewing art is as important to a student's art education as is making it. Students should study exemplars before they try to make art themselves. This gives them a visual vocabulary drawn from the work of excellent artists. Your students in turn can draw from this vocabulary in making their visual decisions. That's how artists do it; that's how we do it; let's give our students that same chance.

How have art teachers been trained traditionally to teach their students to view art? Many have been taught to use a model developed by an art educator named Edmund Feldman – the famous Feldman model. As you know, the Feldman model moves through four steps, beginning with the simplest, *description*, through the second, *formal analysis*, and the third, *interpretation*, to the most complex step, *judgment*. If you as a bunch of art teachers to critique a work of art – I've done this many times – often the first thing they do is start analyzing the elements and principles. They may go on and on with this, and by the time we get to the good stuff, *interpretation* and *judgment*, they've started to run out of gas. And they don't seem to notice because, since *description* and *formal analysis* are Feldman's first two steps, they seem to become the most important. Consequently, I have seen that the formal elements of an artwork often get more attention than the work's meaning. That's a problem.

The contextualized viewing model also consists of four steps, but note the difference. It begins by contextualizing the art one is about to teach. What are the values of the culture that produced the work? What are the roles of visual images in this culture? How do they compare to those of our culture? Or, if the work in question is from our culture, is it from the mainstream? If it is from outside the mainstream, we must understand that it is essentially a different culture within our culture, and the same questions apply.

Let's look at an examples. In the fifth century BCE, Herodotus wrote, "There is always something new out of Africa." For every ton of earth excavated from Greece and Rome, a teaspoonful has been excavated from subsaharan Africa. For many Westerners, the primary source of information about African art are airport giftshops and Tarzan movies.

If your lesson deals with the art of the African Akan tribe, one might point out that the Akan people do not embrace the Western concept of "art." The closest translation from their language for the word "art" is *hand-thought*. One carves not a sculpture, but a carving. when the carvings are no longer useful, they may be discarded. How unlike our practice of placing our art into climate-controlled museums where visitors are shadowed by guards. Are we so used to that that we are not troubled by it? Art history means little to the Akan. The Feldman model, and DBAE itself, would

confuse as much as help us in gaining understanding of Akan work.

These drums were meant to be seen in use. Performance art may be the West's closest parallel. Removing them from their ceremony, from the dancers, the costumes, the sounds, and placing them in a museum under a spotlight and then trying to understand what they mean is like taking a prop from a piece of Western performance art and trying to figure out the meaning of the entire performance.

The drums are known as female drums because they are for peaceful purposes. They are for accompanying the dance, of course, but they mean so much more than that. The motifs carved into them chronicle Akan contacts with the West. Ocean-going vessels, wheeled vehicles, and police wearing fez caps are mixed with traditional Akan symbols such as butterflies, snails, and tortoises. What do the differences in the kinds of symbols tell us about the two cultures? Police. Butterflies. Vehicles of commerce, industry, and war. Snails and tortoises. Which is more advanced?

Did British contact with the Akan cause the emergence of Akan symbols in British painting? No. Why was cultural influence unidirectional? Why did the British sail to the shores of West Africa rather than the Akan sailing to the white cliffs of Dover?

The large female figure represents Queen Victoria. The protruding breasts indicate that she has been placed in the role of an Akan queen mother. What is the significance of the original Akan queen mother being replaced by Queen Victoria? How does the Akan belief in a female deity compare to the west's belief in a male deity? And how would power be dispersed differently in the West if we believed in a female deity?

After contextualizing the work, the teacher connects the work to the students by having them interpret what the work means to them. It is critical that interpretation be done after the work has been contextualized. This enables your students to interpret from an informed position. However, a work of art takes on a life of its own after it leaves the artist's hands, and students' interpretations may well differ from that of the artist who made it – and that's okay. Art historians do it all the time. Let us of course make sure that our students support their opinions by referring to information from the piece itself.

The third step, analysis, is intended to help the students become more fluent in visual language, so they analyze the tools of the artist – the elements and principles. To have meaning, this step too must be performed after the students understand the work so that they see why the artist chose that shade of red, and put that blue shape over there, and what that kind of texture means. Last, they evaluate the success of the piece as they see it. Contextualized art education is about art ed as aesthetic theory and cultural studies – they make a good marriage. And CAE in turn marries art to other subjects – the integrated curriculum at work. Without art being the stepchild.

Let me say one thing about Edmund Feldman, and in so doing, touch on the discipline of art history. I published an article about my disagreement with his model in the January 1993 issue of the journal *Art Education*. The May 1993 issue contained a letter to the editor from Dr. Feldman about my article. He wrote "...the historical sense is not...developed among elementary school pupils, whereas the critical (sense) is..." In other words, he claims that little kids can handle art criticism but not art history. He continues, "Accordingly, I have always recommended that critical study begin in the early grades, with art historical study added when pupils are old enough to understand temporal, causal, religious and ideological factors..."

I disagree that small children are unable to learn art history. Consider this scenario:

A little girl turns to her art teacher and asks for role models. "Why are there hardly any women artists?" But the teacher has empty hands. The teacher chuckles nervously and says, "Well, Janie, most artists have been men." Then the

teacher changes the subject, not realizing that the art history lesson the little girl just learned will affect her life more profoundly than that day's planned lesson about how blue and yellow make green. Yes, the child has just learned some art history, Dr. Feldman's claims notwithstanding.

One last comment about aesthetics. Among other things, aesthetics asks the question, what is art? We can stop worrying about that question. ...I addressed the History of Art Education Conference at Penn State University. After my address, a member of the audience asked me for my definition of art. She was troubled that her work might fall outside of the definition, that she therefore might be something other than an artist. "Where is the line drawn?" she asked.

I told her that modernists are concerned about where the line is drawn, and postmodernists are not. Modernism is about separating, dividing, sorting into categories, and building walls. Postmodernism is about connecting, combining, erasing lines, taking down walls. Modernism is tidy; postmodernism is messy.

The woman said, "I'm worried about falling off the edge."

I said, "Get rid of the edge, and you won't fall off."

There is no line between art and the rest of culture. We don't need to know what art is, but we had better know what art does.

It is time for me to do what I said I would do: share with you my vision of art education's future. The sculptor Edward Kienholz said, "You have to start with an unreasonable dream." ...We think visually. So envision this – my unreasonable dream:

Art is the central subject of the school's curriculum. Other subjects are scheduled around art, and other curricula are written in relation to it. Sure, art may be used to teach other subjects now and then but, as it happens, more often the other subjects are used to teach art. Each student, grades pre-K through 8, has a minimum of two and a half hours of art instruction a week. All year. Students in grades nine through 12 have an average of 45 minutes of art a day. All year. Art in all grades is taught by...a specialist. No college will touch an applicant who has not met these criteria, and no university will offer a bachelor's degree in any field that does not include six credit hours of art. If you want to be a teacher, any kind of teacher, or an administrator, you will be taking nine hours of art – three in studio, three in history, and three in art education. No one on the school board is foolish enough to suggest that art be cut. If anyone tries, parents storm the administration building, demanding that sports be cut first. Teachers of other subjects have become wary of their building principals because those wacky principals are always trying to cut back on the teachers' time in order to create more time for art. It is common for well-known artists to thank their elementary and secondary school art teachers. National museums consult with art educators in planning their annual exhibition schedules to make sure they coordinate with the school art curriculum. Chairs of university art departments turn first to art education faculty in setting policy decisions. *And most important of all, our nation's children grow into adults who love art.*

My vision is too unreasonable? Listen to this: Each year in the Netherlands, art museums plan their exhibition schedules around the art education curricula of the schools. and you may be interested in this: One of my doctoral students visited the Golda Meir School in Tel Aviv, Israel – shell-shocked Tel Aviv. This K-through eight school has placed art at the center of the curriculum. The curricula of the other subjects are written in response to it. It is the integrated curriculum at work, with art forming the hub and the other subjects the spokes. And it is succeeding. Exit scores from this school are above the national mean. Oh, by the way – Ariela Bruner, the art teacher, conducts her classes in the bomb shelter. And we complain.

Today's art education curriculum in America is more vigorous than yesterday's, and with the emergence of contextualized art education will become yet more so. Never in our lifetimes has art education been as respected by other educators and by administrators as it is today. As the NAEA newsletter reports, the number of art education programs is increasing. More state legislatures are requiring arts education for high school graduation. For that I credit DBAE. Now our task is to push the curriculum beyond DBAE to contextualized art education. Then we will see respect for art ed grow even more.

At one time I might have laughed at my unreasonable vision, but after observing the art education field for lo, these five and twenty years, I am not laughing. More and more people are making it their vision. May it be yours. If we choose to see it as a pipedream, then those who do not support art education need not rise to the battle; we have defeated ourselves. If we choose instead to believe in this vision, we create power. We may see much of this vision come to pass here. It's already been done elsewhere. Remember this – *if artists and teachers join forces to change the world, the world has no choice but to change*. So let us move forward with that vision clear before us. ...we will honor the differences of our many cultures and with one voice unite so that art teachers of both genders, all economic classes, all ethnicities, all religions, and all degrees of ableism, use the power of art to create a society in which the majority protects the minority, in which our schools that are the cathedrals and our teachers to priests of democracy, and all people know the power of art to soften the heart, feed the mind, fire the imagination.

Art is from her heart... MARCIA BLACKMAN

Michigan Art Educator of the Year

Members in Action PROFILE

by Leilani Ruesink
Elementary Gifted & Talented
Andrews Elementary School
Three Rivers

A prestigious award of this type, **Michigan Art Educator of the Year**, recognizes in one year the competence and quality of a lifetime of excellent teaching. To many people and certainly to her students, Marcia Blackman is not the best *art* teacher they have ever known; to most who know her as a teacher or as a friend, Marcia Blackman is the best *teacher* they have ever known.

When Marcia Blackman was a child she longed to be perfect – the perfect daughter, the perfect student, the perfect friend. When she was in her teens Marcia still sought personal perfection, though she began to experiment with her own unusual brand of creativity. This creativity and the story of how she realized her dream of becoming an artist and a teacher should make the reader chuckle...but will cause the parent of any teenager to gasp in horror.

Spring 1965. Prom night. Marcia is 17, her date, Glenn, is 19. As chairperson of the prom committee it had been Marcia's responsibility to oversee all decorations, refreshments, and entertainment. Obviously these duties didn't keep her busy enough, though, because she and Glenn decided to throw in one more bit of excitement – they thought it would be fun to elope that afternoon...and go to the prom that night!

Now, before the reader begins to scowl and roll eyes upward, let us all remember what teenagers were like in 1965. They did things most of the time just because they wanted to, not because they "had" to. So it was with Glenn and Marcia. What *better* night to get married? So what if she was just a junior in high school, a class leader, an honor student? As an only child, Marcia had a long history of getting what she wanted, and getting married was what she wanted now. She and Glenn had made all the necessary arrangements – from forging the date of her birth certificate with an exact-match typewriter to getting married by a Justice of the Peace a few towns away so an announcement wouldn't be in the local paper.

Picture Glenn pulling up to Marcia's parents' house in his white 1960 Olds convertible to pick her up for the big date. Picture Marcia passing her suitcases and record collection out the window. Picture Marcia's parents waving happily to their prom couple, not knowing that in 12 hours they would find out that their young daughter was now an old married woman!

To make a long story short, Marcia and Glenn, who have just celebrated their 30th anniversary, left the prom for their honeymoon, with Marcia having no intention of ever going back to school. The marriage happily, has flourished. The resolve to stay out of school, also happily, ended after three enlightening years of factory work. With two years at a community college, a BS cum laude in art education from Western Michigan University, and an eventual MA magna cum laude also from Western, Marcia continues to take classes in all areas as well as in her many other areas of interest. Learning, she now knows, is one of her "passions." *It is precisely because she can share her passions so well with her students that she has earned the* **Art Educator of the Year Award.**

Marcia is truly a Pied Piper of the art world. She strolls down the hallways of her three elementary schools with her Classroom-On-Wheels (which she has painted and decorated to look like a teddy bear carnival cart) and gathers her students together to begin her lesson. She starts with a wealth of fascinating background information, shared in an almost mystical fashion. Sometimes it's a story, sometimes a picture book, a display, a discussion, a bit of music, a poster. The explanation comes from deeply within her artistic self, developing for her students an environment that is totally safe and encouraging, an environment that helps them explore and create with confidence and cleverness, and with appreciation for each other's efforts.

Marcia's gift to her students and her greatest passion is to awaken within each of them the dream of creativity. *Marcia teaches children that their differences are to be celebrated and expressed, that their creativity is their own joy, that to be understood is not nearly as important as* being understanding. *She would never let the fact that she has no classroom of her own get in the way of good teaching or teaching art the way it should be taught to young children – with total immersion.* She has always figured out ways to give her students the art experiences they need, whether she has the luxury of her own classroom or not.

The materials on Mrs. Blackman's cart are materials she has sought for carefully for their authenticity: real beeswax for Mexican yarn paintings; leather thongs, wooden beads, and waxed twine for Navajo dream catchers. The halls of her schools in Three Rivers are well known for their ever-present and ever-changing displays of student work. No visitor to her school goes away unmoved.

Marcia adapts her teaching methods to meet the needs of the students in each classroom. The lessons learned in her art classes are life.lessons, ideas, and techniques that transcend the ordinary and link her students to children from many cultures, to artists from many ages, to people who share their art as part of the human experience. She teaches her students that their art is just as personal, just as important, just as meaningful as "real" artists' work because they too, are *real* artists.

Interdisciplinary teaching and integration of the arts across the curriculum is another passion. She works closely with classroom teachers and dreams of the time when art can be *part* of the classroom, not planning time for the classroom teacher. For this reason, too, she is involved in the planning of a St. Joseph County charter school for the arts, and she has often told colleagues that she couldn't survive without the MAEA conference where she can go each year to spend time with people who are like she is, who understand the joys and frustrations of being an artist and teacher.

In her home community of Colon, Michigan and her teaching community in Three Rivers, her efforts on behalf of the arts is legendary. She worked as a co-chair for the designing and building of the Paws Palace Playground, paints scenery and sets for the local community theatre group, and brought life to the entire town of "Coal Creek" for the high school theatre. She has been MAEA Region 5 Liaison for six years, a member and officer of the Garden Club, a member of the Board of Education in Colon...the list of service is long. In the spring she will tend to the hanging of the student art show which she conceived some years ago and which always reflects her creative touch in the beauty of its displays.

Marcia gratefully remembers the art instructors and friends who most influenced her – Barb Rensenhouse, Elmer Craig, Konrad Holzworth and man others – and hopes to continue to be the voice and example for her own students and for all of *us* who aspire to be better educators.

Julius Kusey along with Detroit teachers: Dorothy Ceaser, Alice Johnson and Doris Hall enjoy the "Celebrate America" party.

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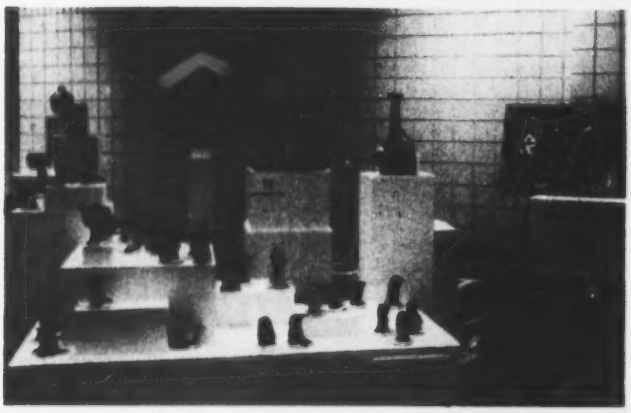
Kids and Clay

by Lisa Blackburn and John Hartom

Once again, **Kids and Clay** was a wonderful addition to the **Michigan Art Education Association** annual conference. The exhibition in Dearborn was the sixth show of K-12 student ceramic work from around the state. Adorable penguins, wheel thrown plates, smoke-fired tiles dealing with social issues and much more made up this fine exhibition. Pieces were beautifully displayed on freshly painted pedestals and were described by name tags that, in addition to the usual name and school, gave information about the work and how it had come to be. The show has proven to be an important tool for educators anxious to learn more about the use of clay with children.

This year marked the beginning of a new relationship between the MAEA and **The Detroit Institute of Art** as the DIA co-sponsored **Kids and Clay**. A museum photographer spent several hours documenting the show, taking numerous installation shots as well as photographing a representative group of pieces. The slides are terrific and we hope to make them available for purchase.



Installation of 6th Annual Kids and Clay Exhibition at the Michigan Art Education Association Conference in Dearborn.

Jurors Barb Roth and Stephanie Keene of **Rovin Ceramics** in Taylor selected five "Outstanding Programs" based upon the work submitted. The schools and instructors selected were:

Mia Pearlman, Birmingham Groves High School
Bonni Mittelstadt, Bloomfield Hills Pine Lake Elem.
Craig Hinshaw, Lamphere Schools
Anne Marie Herrick, Taylor Truman High School
Ron Frenzen, Tecumseh High School

Rovin Ceramics continued their support of Kids and Clay by providing clay to each of the "Outstanding" schools.

Paul and Mary Runyan of **Runyan Pottery** in Flint were once again involved as they pledged to use photographs of the student work in the exhibition in their new catalog.

Both Rovin and Runyan have pledged to continue their involvement with the exhibition in the future.

We are working on several new ideas for the next exhibition which will be held at the **Grand Traverse Resort** in November of 1996. It is our plan to include photographs of ceramic installations that you have created with your students that cannot be transported to the conference. For the show next fall, photographs of any ceramic installation you have done may be included in the exhibition. After that, we will feature only work done during the year preceding the conference.

Start saving work now for next year. We hope to make the show at the Grand Traverse the biggest and best ever. To that end, we are looking for people who would like to help organize and install the exhibition. If you are willing to help, please let us know.

Student slab-built pot from Coloma High School, Carol Johnson, Instructor.

Ron Frenzen
106 N. Democratic Street
Tecumseh, MI 49286
517/423-5911

Lisa Blackburn and John Hartom
2691 Noble Street
Oxford, MI 48370
810/628-4842

Empty Bowls were used again this year at our state conference.

Many of you made a donation to fight hunger in exchange for lunch and a beautiful student-made ceramic bowl. We thought we would find out more about this project by speaking with its creators, **Lisa Blackburn and John Hartom.**

Editor: First, will you give us a brief history of how the project began?
Hartom: In the fall of 1990, the food drive in my school district (Bloomfield Hills) was underway and the director told me that one school had withdrawn their support and that the drive was going to fall short of its goal. Lisa and I discussed ways that my students might be able to help. Since I was teaching five hours of Ceramics it seemed obvious to us that my students could do something meaningful to help. We knew it could not be just another pottery sale. We came upon the idea of inviting the staff to lunch, providing a simple meal of soup and bread using a student-made bowl in return for a cash donation.
Editor: You must have needed a lot of bowls. How did you manage?
Hartom: I had several students who could throw fairly well. they made the lion's share of the bowls. But many other students became enthused about the project and wanted to help. Some kids made several bowls. Many kids made a single bowl. Others helped to glaze the pieces and helped with the kiln loading and unloading. Everyone wanted to participate.
Editor: What happened to your classes while all of this was going on? Did you have to put other things on hold?
Blackburn: Let me answer this since what happened at Lahser is the same thing we have seen take place all over the country now. The students were so moved to learn that their efforts could be used to help address a major problem that they immediately became excited and anxious to participate. They realized that they needed to know how to make and decorate a bowl before they could donate it. So what happened was that the service that they wished to provide actually began to drive the curriculum; it became more important to them to learn to make a really nice piece.
Editor: Wait a minute. We just jumped from a staff lunch at one school to meals all over the country. That's a big leap. How did that happen?
Hartom: The energy in the room the day of that first meal made it possible. People wept when we asked them to keep their bowls as a reminder that there are lots of empty bowls in the world. We told them that they had helped to fight hunger with theirs and that they could do so again at any time. They clutched their bowls to their chests as they left. For weeks we hard of how important the meal had been to the people there. We knew that something important had taken place and that we had to help make it spread.
Blackburn: We started to put together materials to explain how to create an Empty Bowls event. We talked to lots of people involved in the fight against hunger and quickly realized that the materials needed to include information about hunger, who is hungry and why, what people can do to fight this totally unnecessary problem and more in addition to the basic how-to information. We decided to work towards raising $1,000,000 by World Food Day, October 16, 1991. We sent the packet of materials to friends, teachers, art schools, potters and their organizations and anyone else we thought might be interested. We again underestimated the project. Originally we thought we were doing a one-time meal. The success of that initial meal made us realize that it could be much more. Then we figured we could get people involved if we aimed, one time, for an important date like World Food Day. Little did we know that people would refuse to acknowledge the "deadline" we had established. They began to call and tell us of their "annual" events. We have stopped underestimating the project as it continues to grow and grow...
Editor: Give us a few highlights.
Hartom: Meals at the United Nations, student-made bowls delivered to every member of Congress, $85,000 raised in one night at the Maryland Food Committee's Annual Empty Bowls Gala, partnerships with many schools, stories of all sorts from around the United States and several other countries, over $1,000,000 being raised to fight hunger, and so on...

Editor: Now tell us, in simple terms, how to do an Empty Bowls project.
Blackburn: Let's use my old school as an example. I worked at Upland Hills, a K-8 school in Oxford, for several years before I started this past summer at the Detroit Institute of Arts. Each student and staff member in the school made at least one ceramic bowl during the art classes or at the annual Parents' Work Day. We talked about hunger and how we could each work to end it. We used both global and local information. We held an Empty Bowls meal on World Food Day. Parents, students, friends and neighbors were invited to the evening activities. The bowls were all presented on display boxes for the entire school community to see and enjoy. Students made four or five soups using vegetables grown in the school and in some cases, home gardens. The students made bread all day and the wonderful smells filled the school. One teacher wrote a song about hunger and he and the students perform it each year. The Executive Director of our local food bank is invited to attend and to share his thoughts with the children and adults. They get to know how the money they help to raise is used. Guests are asked to make a cash donation. This past year $1500 was raised in a school with only 70 kids. The meal has become one of the most important school events of the year.
Editor: How do we get more information?
Hartom: Contact us at: **Empty Bowls, 2691 Noble Road, Oxford, MI 48370, 810/628-4842.**
Editor: Anything else?
Blackburn: Empty Bowls is a registered trademark and we offer its use to anyone with only one stipulation: **All proceeds from an Empty Bowls event must be used to fight hunger.** People have asked about using the idea to raise money for their art club or to buy winter coats for people who need them. While these are important things, they do not fall under the stated goals of Empty Bowls. To protect the reputation of this project, there can be no use of proceeds from any activity using the name Empty Bowls other than fighting hunger.
Hartom: Please join in this important project. In addition to raising money, it raises awareness as well. It empowers students and educators. It gets you and your students involved with the community. It shows the students that their art work is important. It addresses the role of the artist in society. It builds community. It just might be the most important advocacy tool you ever use. And you'll love it.

Friends gather together at the DIA reception.

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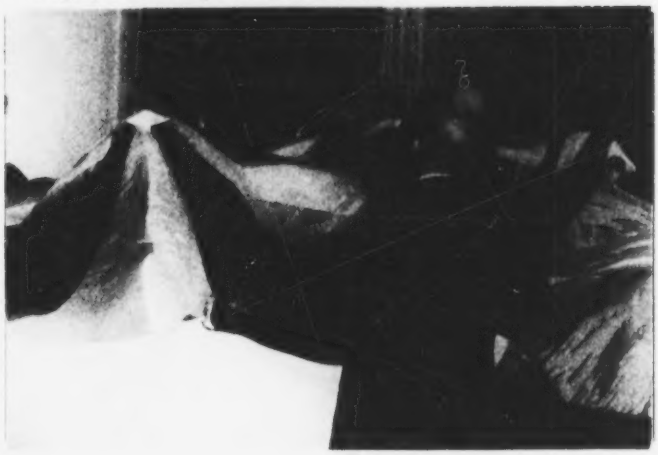

by Beth Laraine Dzodin
Hosmer Elementary School, Detroit, Michigan

Flight

On Friday, November 3, 1995 the Hosmer Elementary Acting Troupe Two performed "Flight" at the Hyatt Regency Hotel. The actors and actresses performed for the Administrator's Luncheon and for the MAEA lunch crowd gathering at the pool area.

"Flight" is a piece which has been in progress for more than one year. It highlights the insights of the students regarding their lives, their dreams and how they experience their neighborhoods. Elements involved are creative movement, theater improvisation with interpretation of literary texts such as an African-American folktale of "The People Could Fly" by Virginia Hamilton. Students presented their own poetry-ensemble reading and improvisations, highlighting how they view their neighborhoods. "Flight" integrates several disciplines into one harmonious presentation, including dance, theater, poetry, improvisation and storytelling and art. The backdrop, created by Mr. Michael Ragins, art teacher, was used as a central prop, costume and mask during "Flight." The Hosmer Acting Troupe Two has toured before, therefore earning the "Two" in their title.

It was clear from hearing the audience responses that people were very moved by this show. Student-actors received standing ovations both at the Detroit Institute of Arts as well as at the MAEA conference. At the conference comments like the following were heard: "The students have so much poise and their focus is incredible!"; "How did the students memorize all those lines?"; "Who created the choreography...it was beautiful!"; "What kind of school is Hosmer Elementary School?; and "They have performing arts?"

Hosmer Elementary School is located on the lower east side of Detroit. Although it is not a magnet school of the arts, its main theme is Performing Arts. I teach performing arts at Hosmer to about 550 students, grades K-5. We produce four main shows a year. Most students come to the performing arts twice a week. My curriculum includes dance, theater, puppetry, pantomime, enunciation, mask and character improvisation, storytelling and performance. Right now we are getting ready for our winter show, "The Emperor's New Clothes." There are forty students in our Drama Club. As we were with the creation of "Flight," we are back to lunch time rehearsal schedules. Committed to the art of theater, dance and to excellence in education, students have performed scenes from Shakespeare ("Shaked up Shakespeare"), scenes from "Romeo and Juliet" and "King

Lear," as well as scenes from Broadway musicals: "West Side Story"; "The Wiz"; "The King and I" and "Fiddler on the Roof". The performing arts program exists solely because the administrators of Hosmer Elementary chose to support the performing arts. After severe budget cuts last year, the administration chose to keep this arts program and it is thriving.

Last Spring, in honor of the opening of the Annual Detroit Public Schools Art Show, the Acting Troupe Two performed "Flight." In this, the longer version, the actors also quoted contemporary poetry of Maya Angelou. They recited "On the Pulse of Morning" using creative dance to highlight the words. Actor-students also presented prop-based improvisations. Each student showed the object in his/her life which meant the most to them. Christopher thought that the photograph of Andre Leavit, a principal dancer with the Dance Theater of Harlem, who came to Hosmer Elementary School to give a Master Class, last winter, was his most valued possession. Cyntoria thought that her Goofy ring meant the most to her. Another student, Tony, proudly displayed the Shaq Game, which he had saved up to buy. Another student said she would have brought her grandmother's vase to the show, but that grandma would never forgive her if she broke it.

The following students participated in the MAEA performance art piece "Flight." They were Edith Billingslea, Oliver Edmond, Tiffany Golden, Janay Rahamin, Maggie Stone, Tony Webster and Cyntoria West. Our stage assistant was LaTasha Cummings. Several family members accompanied the students to the Hyatt Regency, supporting the students in their endeavors and further creating a community of learning and art.

From the performance art piece, "Flight" the students express their dreams and desires in the following group poem, "If Only." After students told about "The People Who Could Fly" the audience at the convention stood up to honor the students only to find that the Hosmer Drama Troupe Two was not done with their performance. It is here that we begin their poem "If Only"...

Edith: "If only I could fly away to Hollywood."
Janay: "If only I could fly away to Paris, France.
Tiffany: "If only I could fly away to Heaven."
Tony: "If only I could fly away to Orlando Beach, Florida."
Maggie: "If only I could fly away to New York."

The poem continues with the following lead-ins, which each student finishes: "If only I knew..."; "If only he/she would..."; "If I could change one thing about my neighborhood..."; and concludes with "If I moved away from my neighborhood I would miss...".

By allowing the students to develop their ideas and dreams, students have become empowered. The Drama Troupe Two enjoyed seeing how powerful their performance was and how their words developed into a performance art piece. The students noticed how the audience sighs in astonishment at the end of the piece. They know they have been listened to with a new respect and appreciation. At one point in "The People Could Fly" the slave master calls out to Sarah, who has fainted from the heat and hard work, with a babe tied to her back. Says the slave master yelling out, "Get up you Black Cow." Old Toby, the elder, who knows how to fly and teaches the other enslaved Africans to fly, is played by Tony Webster. Tony built his character as a response to this line. With great humility, Tony says to the slave master: "And he said, don't you know us, don't you know our faces...we are the ones who fly!" It is this power that Tony has created that has developed his self-esteem and love for the theater.

As Gina Granger, Assistant Curator in Education, The Detroit Institute of Arts said, "'Flight' was a healing experience." And so is performing arts a healing experience.

Ms. Dzodin is a certified educational consultant and teaches workshops in how to implement drama and dance into classroom curriculum and into performance.

1995 Conference Highlights

Dr. Dennis E. Fehr, keynote speaker, speaks to administrators while MAEA president, Linda Warrington looks on.

Jose Narezo, painter, speaks at the Michigan Artist Series presentation.

Kimberly Camp, Director of the Museum of African American History, was one of the keynote speakers.

Students from the Hosmer School in Detroit perform "Flight" during the Empty Bowls Luncheons.

Michael Phillips, President-elect and Linda Warrington, President of MAEA.

The "Parade of Nations" prepare to announce the countries they represent at the Multicultural Awards Reception.

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Many Cultures ONE VOICE *Through Art*

Michigan Art Education Association's Annual Fall Conference
November 2-5, 1995
EVALUATION

Please take time to fill out an evaluation of this year's conference and mail to: **Barbara Herrick • 7301 Oakman Blvd. • Dearborn, MI 48126**. Use this scale.

5-Bravo 4-Applause 3-I can live with it 2-So-so 1-Not!

Dennis Fehr's Friday Keynote Address: 5 4 3 2 1
Comments:

Dennis Fehr's "Take an Administrator to Lunch" Address:
5 4 3 2 1 Comments:

Kimberly Camp's Saturday Keynote Address: 5 4 3 2 1
Comments:

José Narezo's Michigan Artist Series Presentation: 5 4 3 2 1
Comments:

Tours: 5 4 3 2 1
Comments:

Super Sessions with Dr. Cledie Taylor & Dr. Will M. Goins:
5 4 3 2 1 Comments:

Advocacy Workshops: 5 4 3 2 1
Comments:

Empty Bowls for Administrators & at the Pool: 5 4 3 2 1
Comments:

Childrens' Exhibits: 5 4 3 2 1
Comments:

Members' Exhibit & Reception at Scarab Club: 5 4 3 2 1
Comments:

Multicultural Awards Reception: 5 4 3 2 1
Comments:

Cultural Center Workshops and Presentations: 5 4 3 2 1
Comments:

DIA Reception: 5 4 3 2 1
Comments:

Celebrate America Party: 5 4 3 2 1
Comments:

Business Breakfast (rather than lunch): 5 4 3 2 1
Comments:

Which workshop would you like to see have a repeat performance? Why?

General Comments:

Membership Status: (Circle One)
Active Retired Student Associate Institutional

Division Status: (Circle One)
Elementary Middle School Secondary Higher Ed. Museum Admin./Super.

How did you find out about this conference:
_____Arteacher (MAEA member-home mailing)
_____Arteacher (Bulk mailing to schools)
_____Other_____

Suggestions for: **ABOVE AND BEYOND... Pushing the Artistic Envelope** •1996 Conference:

president ELECT

MICHAEL J. PHILLIPS

First, I would like to congratulate Barbara Herrick and Marian Stephens for doing such a fantastic job chairing the '95 conference at the Hyatt in Dearborn. Many Cultures: One Voice Through Art was a huge success. People are still talking about how impressed they were with the program of workshops, presentations and special activities.

Applause is also extended to everyone who volunteered their help on this event. A big "thank you" goes out to all the members who attended and supported the conference. It was MAEA's largest attended conference up to this date.

Another successful event this past Fall was the Annual Council Retreat at Higgins Lake, back in September. Thirty-five council members spent the weekend planning the future of MAEA and arts education.

MAEA is now in its last stages of a three year "Plan of Action." Out of this plan, many things have been accomplished. Part of the list includes an increase in membership, the membership directory, membership handbook, memorial scholarship endowment fund, advocacy workshops and plans for state mini-conferences.

Our next task for 1996 will be to develop a new "Plan of Action" that will lead our organization into the year 2000. Some items that will need attention are a review of our constitution and by-laws, new technologies and their link with the arts and businesses, and strategies for helping us "Tie Into the Arts" in Michigan.

I am looking forward to the tasks ahead of us as the new MAEA council members take their respective places at the table. I want to thank Linda for doing such a fantastic job as president. She has been a true mentor and friend. She will be a hard act to follow. I also want to thank all of the council members and committee chairs from the past two years for being such a help to me and this organization. Thank you!

NAEA: PROPOSES SELF-EVALUATION OF DELEGATES ASSEMBLY

NAEA delegate REPORT

DAVID DELUCA
ROBERT FIONDA

Our report solely deals with one item that has come to us this October from the NAEA Regional Vice Presidents of Delegates Assembly. The current infrastructure that we have been working under called "Delegates Assembly" is being questioned. The NAEA basically wants to know if our system of representation is working and if it adequately addresses the needs of the associations in a timely manner.

To this end, the NAEA has requested each state association to fill out a questionnaire that looks at the effectiveness of Delegates Assembly and its role in promoting art education issues at a national level. These questionnaires will be compiled and the information prepared for distribution at this year's assembly.

Normal business at the 1995 Delegates Assembly will be suspended in San Francisco, so the delegates in concert with the Regional Vice Presidents can hold a forum on how effectively Delegates Assembly operates. What results from this introspective, round-table of self-evaluation is debatable, but as your delegates, we concur that a review of the Delegate Assembly structure is long overdue.

To speculate for a moment, changes to Delegates Assembly may be deemed necessary and extensive, even to the point of abolishing it and establishing another form of governing body. If this scenario comes to pass, then it is important that the national delegates focus their attention on the issue of "power" and where it will reside. Two important questions on the power issue will be: "Who will ultimately make national decisions?" and "Will a system of checks and balances be established to keep the new governing structure accountable for its actions?"

As your delegates, these questions will be foremost in our minds if changes to Delegates Assembly are recommended at the 1996 NAEA San Francisco convention. Hopefully the answers to these questions will be found there.

just looking for a little

R•E•S•P•E•C•T

some thoughts on hierarchies, elitism and the impact of dual enrollment

by Laurie Ball-Gisch
Visual Arts Coordinator
Montcalm Community College

There is an unspoken hierarchy in education. Using the ladder as a metaphor, on the bottom rung we have elementary teachers...climb a step up to middle school/junior high...you're really on your way if you get a high school position...enter the thrill of college teaching...and if you're truly blessed you secure a position at a university. The top of the ladder! Of course these positions are for the revered wise ones who know all, who are beyond and above the rest of us who are merely *teachers.*

There is a desperate need to erase the elitism within the educational system. One program imposed by the state – dual enrollment (or concurrent enrollment) – will provide opportunities for communication between secondary education and higher education programs. But another problem that needs to be acknowledged came to light during our recent state conference. At a forum on higher education, there was heated discussion about disparity and elitism within university art departments: between studio departments and art education departments.

Elitism within the hierarchy system became most evident to me while I was working on my graduate degrees. While teaching full time (grades 7-12), I received a MA in Art Education. Then I discovered that my MA was considered a lowly degree at the university level. Where tenured teachers used to be hired with only a MA (many of those people are still on staff), today tenured track means you need an MFA or Ph.D. I was accepted by Michigan State University into their doctoral program, but I decided I needed something more local to my teaching assignment that would enable me to continue teaching full time while pursuing a degree. I was counseled that a MFA is seen as a terminal degree for teaching at university level, so I applied to that program at a more local university. I've since discovered that my MFA isn't good enough to teach *art education* at the university level; to do that I'd need a Ph.D. I was cautioned when I decided to pursue a MFA that the art department faculty might not allow me into the program *because I was an art teacher*. Now I may be wrong, but I thought that the people who taught art classes at college and university level were *art teachers*!

I have my MFA. I was hired to a tenure track position at Montcalm Community College. I teach art – in most of its forms, to a wide variety of students. I guess I haven't quite "arrived" yet. Recently another art educator asked me what I do at Montcalm. I described team-teaching humanities, teaching photography, painting, ceramics, introduction to art, art methods for elementary teachers, drawing and life drawing. This person said "Oh, you're a generalist."

Ouch!

There is discord among the faculty who teach studio courses and those who teach the art education courses. Neither side respects the other. The studio people refuse to see the art educators as people who are valid artists. The art educators tend to see the studio people as incapable of reading and writing. (Hence the reason I can't get hired as an *art educator* because I only have a MFA!) This lack of respect causes much confusion as well as significant problems for students at these universities who are enrolled in both the studio and art education aspects of the art departments.

If within our ranks, we cannot respect each other, how are we ever going to gain the respect of those outside of art education? I didn't leave secondary education for higher education because I was climbing some ladder. I left because I am more stimulated professionally and personally when I have a wide variety of things to do. I am easily bored with routine. There is a lot of routine to K-12 education. You're locked into a very tight

schedule. At the college level, every day of the week is different. I thrive on the variety. I love interacting with adults, some twice my age. And yes, I don't miss the discipline problems inherent with public school.

I'm not sure what can be done about discord among art faculty within university settings. But there's a new entity out there may shake up the hierarchy from secondary to higher education: Dual Enrollment.

At MCC, I have dual enrollment students in many of the courses I teach. Most of these students are often my best; for the most part I would not know they were still in high school. Some secondary teachers have mixed feelings about dual enrollment. They don't want to lose their best students. But I also know that good art teachers want their students to get the best experience they can. Many public school budgets don't allow for specialized courses in areas like ceramics, painting, printmaking, fiber arts, sculpture, etc. The community colleges and universities can fill gaps for the advanced art students. However, it will be imperative that the instructors in higher education be receptive to these students, and understand their lack of sophistication in the higher education environment.

It is imperative that high school students have guidance from their high school *art instructors* – not just guidance counselors – to decide whether or not dual enrollment is the best option for them. Maturity level of the student, skill level, personal interests and amount of previous art experience are important considerations when deciding whether a student should enroll in higher education courses while still in high school. There is discussion of opening dual enrollment up to tenth and eleventh grade students; there is a great deal of maturity difference between a tenth grader and a twelfth grader.

High school art instructors must become familiar with the art departments at their local colleges and universities so that they can assess which courses and which *instructors* will be best for their high school students. Here is a wonderful opportunity to create dialogue and respect between secondary schools and higher education. Schools are required to send letters to parents informing them about dual enrollment options for their students. If a student and his/her parents wishes to explore this option, there should be a process whereby students are screened by their high school and the college they choose to attend.

What a great place to begin building bridges towards understanding and tolerance, so that we can see art educators of all levels, in all arenas *working together,* granting each other the respect they deserve so that we can all gain respect from our communities at large.

Respect comes from understanding, understanding comes from education. We expect our students to learn about other cultures and to become citizens who respect one another. Is this too much to expect from within our own ranks? Maybe it's time we all make an effort to learn about and from each other, regardless of whether we are looking up or down the "education ladder."

Congratulations newly elected
MAEA Council Members

Michael Phillips - *President*
Dennis Inhulsen - *President-Elect*
Mary Grosvenor - *Vice-President*
Barbara Herrick - *Recording Secretary*
Cindy Smith - *Membership Secretary*
Diane Kordich - *NAEA Delegate*

A special thank-you to all of the candidates who were willing to make a commitment to MAEA

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elementary DIVISION

HARVEY GOLDSTEIN

After an exhausting day of teaching, I recently embarked on a cold, dark and rainy four hour journey "Up North." My destination was the Michigan Elementary and Middle School Principals Association (MEMSPA) Fall Conference being held at the Grand Traverse Resort. My goal was to mount a display of student art work for this professional organization of administrators. The work had been stored in my basement over the summer months after being on display in the rotunda of the State Capitol Building last spring. I admit that more than once along the way I thought, "What am I doing this for? Will they even notice the work, much less appreciate it?"

Notice, they did! In the two hours it took to arrange and rearrange the easels and art work, a number of "early bird" principals struck up conversations. They were not only impressed with the quality of the work (some even inquired about the possibility of buying favorite pieces), but were intrigued with the statements of student learning that accompanied each piece. those who seemed the most impressed with the kinds of things today's students are learning in art, confided that they were from districts that did not have elementary art programs...but they could certainly see the value of early art education!

Although I could only spend the night, I did stop by the registration desk in the morning to leave a supply of our advocacy brochures and extra issues of *ArTeacher* and I was excited to see groups of principals looking at and talking about the art exhibition. I was quickly approached by the executive secretary about the possibility of another MAEA display at next year's MEMSPA Conference – along with an invitation to appear on the program with a presentation for administrators. Sounds like a golden opportunity for art advocacy. Incidentally, Chris Van Antwerp mounted a parallel display at the Michigan Association of School Boards (MASB) Conference in Grand Rapids the same week. I'm sure reaction there was equally as positive. I'm also sure that reaching out to other professional organizations is a very wise thing to do.

The two Elementary/Middle School "traveling shows" then came home to the Hyatt Regency in Dearborn where they were mounted for our MAEA Fall Conference. It was nice to see our members enjoying the student work and taking copious notes at the display site.

It was also nice to meet many of our Elementary Division members at the conference. Thank you for coming up and introducing yourself – it's wonderful to be able to see who I actually represent! To that end, I would like to suggest that we provide a Division Level Meeting at all future conferences. I feel that it is important that we meet as a group to share concerns and celebrate successes unique to our level of instruction. What do you think?

middle school DIVISION

ELAINE LITVAK

Hi! From my family to yours, may 1996 be a year of peace and joy. I asked my friend Denise Billups-Walker, who teaches at Burroughs Middle School in Detroit what she thought you would like me to write about in this issue of *ArTeacher*, so that no none would just look at the title and put this article down, unread. She suggested that I thank Michigan Middle School Art Teachers.

So, to all of you, who go into school everyday and face inquisitive minds who want to learn; who with great expertise do a great job, while short of paper, real scissors (those that actually cut paper!); wade through tons of directives and deal with those few students who need more TLC than anyone can spare; to all of you who try to do the difficult task of being on task...I thank you for your daily toil. I commend you for your hard work to attain the highest standards of our profession. As a taxpayer, I thank you for the monumental work you accomplish every day on so little.

The MAEA Middle School Exhibit was truly wonderful – or so I was told – on an average of once every five minutes during the conference! If it was wonderful, it is thanks to all those teachers who took the time to send their student work to me. I hope they will continue and to those teachers who could not, will make it their job to do so this year. Just matt and acetate five student masterpieces you have sitting in your portfolio and send them to Lansing in March to be entered into the 1996 Middle School Art Exhibition. My job becomes so easy when you participate.

I enjoyed being at and meeting all the wonderful middle school teaches at the conference. I hope that next conference we will be able to meet as a division; that we can share the problems which all middle school art teachers face and set up our own strategies to change someone's problem into someone's plan of action. As with the exhibit, we middle school art teachers are unique, our students are unique and we need unique ways in which to work towards those high standards that we set for ourselves.

I truly believe, that together we can achieve those high standards.

See you soon.

United States Society for Education Through Art

What is USSEA?

USSEA was founded in 1977 as an affiliate of the International Society for Education through Art (INSEA) and the National Art Education Association (NAEA).

USSEA is a society that provides a network for art educators who share interests in multicultural and cross-cultural concerns in art education with others in the nation and the world.

USSEA publishes three newsletters annually for all members, organizes and sponsors multicultural and cross-cultural programs along with business and luncheon meetings at the annual NAEA conference and presents the Edwin Ziegfield Awards annually to honor one American and one international art educator who have made outstanding and internationally recognized contributions to art education.

USSEA also publishes The Journal of Multicultural and Cross-Cultural Research in Art Education. This refereed journal has been published annually since 1983 and is received by all USSEA members.

USSEA provides assistance for American and foreign art teachers in the area of child art exchanges through a program called "CREATE" (Children Relating Environment in Art Through Exchange). A children's art exhibit, displayed at INSEA World Congresses in various countries is also organized through USSEA. Information concerning the submission of children's art work for the USSEA international art collections to be shown in Lille, France at the INSEA World Congress, July 8-14, 1996 can be obtained by writing Dr. Ann Gregory, INSEA World Congress Art Exhibition, P.O. Box 5214, Los Alamitos, California 90721-5214. The deadline for submission of work is November 30, 1995.

If you would like to become a member of USSEA and begin to share in the exciting programs that USSEA has to offer, please fill out and return the USSEA Membership Form.

Fellow Art Educators, your help is needed in identifying **International Exchange Programs in the Visual Arts.**

Have you, or your students, participated in an international exchange program during the last five years? **If** the answer is **yes,** please send a brief description of how you became involved in the program and the results of that participation.

Thank you in advance for taking time from your busy schedule to share this information with me. Please send your responses to:

Dr. Bonnie Black
P.O. Box 1920
State University, AR
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secondary DIVISION

DAN LISUK

Greetings! I'm Dan Lisuk, Secondary Division Representative. I teach at Traverse City Senior High and serve as K-12 Coordinator for Traverse City Area Public Schools. In each issue of *ArTeacher* I'll try to explore some issues that are affecting secondary level art education. Please feel free to send comments to me or let me know if there are issues you'd like to see discussed here – this is OUR forum, not just mine.

There is a strong trend toward integrating the arts with other content areas (I'm involved with one such project at TCHS now). Integration can occur in a wide spectrum of structures ranging from incidental support for other curricular goals, to art as a central focus for an entire curriculum. I worry that it can threaten a strong studio-based program by diverting energy, time, personnel and funds from the traditional role in the curriculum. But I also know that it sometimes allows many students, who would not otherwise have art class, to acquire art skills and knowledge, thought in less depth. I feel it is important that art be recognized as an integrated part of society, but also a discrete disciplines requiring concentrated study to attain depth of understanding and ability. I *am* sensing that at non-art related presentations regarding curriculum and the future of education the presenters are increasingly recognizing the importance of the arts and humanities as a necessary component of a strong educational program.

Senior high students may now, by law, "test out" of a class offered by their school and may receive credit for doing so. According to new Michigan law (Section 1279b, School Code), prior to enrollment a student may demand to take the final exam for any class that is not statutorially mandated (or fulfill the exam requirements, if other than a formal exam). If they pass with a "C+" or better, they may receive full credit for that class and use that credit as a pre-requisite for higher level courses, if applicable. Do you know what your school's process is for testing out? Do you have your exam/requirements ready to give a student requesting to test out? By law, it must be the same exam/requirements that will be required of the students in the regular class that semester. There are strong implications for instructional content and assessment here. Essentially it requires you to know specifically what knowledge and skills you will test at the end of the semester, and will therefore direct your teaching during the semester. I urge you to be on top of this issue. Ask your administration about your school's test out procedures.

As I speak with secondary teachers, I am finding that many are not familiar with art instruction at other levels of art education in their district. Regular meetings with the full representation of the K-12 art department can have ENORMOUS benefits. Let's face it – art teachers are just fun to be with – seriously, articulating all levels of a program can give coherency and strength to the whole, while supporting increased efficiency at individual levels. At one district, secondary art faculty suggested some changes in the drawing curriculum at the earlier levels, due to deficiencies they noticed at the senior high. They worked with the elementary and middle school teachers to incorporate more observational techniques, creating a win-win situation: early art curricula became stronger, students were better prepared for a higher level experience at the senior high. Find out what people are doing at other levels!

Is money or comp-time available for staff development at your school? Consider visiting another art teacher in another district – it's a great source for: facilities and resource ideas, curriculum content, teaching methods and just general inspiration and renewal!!!

See you next issue!

Check your MAEA Handbook for information about

National Art Honor Society

Portfolio Scholarship Competition

Saturday, March 2, 1996 at Cranbrook

alliance MAAE

JOANN RICCI

I am pleased to be a contributing writer to the *ArTeacher* and hope this column will foster continued growth and collaboration between the Michigan Alliance for Arts Education and the Michigan Art Education Association.

The Michigan Alliance for Arts Education (MAAE) nourishes an alliance of individuals and organizations dedicated to quality arts education. The MAAE advocates the integration of the arts in all aspects of education and provides support to those organizations and individuals that promote and deliver the arts to schools and communities throughout our state.

As the arts education partner for the Michigan Council for Arts and Cultural Affairs, we work with schools, educators, PTAs, business, and community based arts organizations throughout the state. We are also a member of the Kennedy Center Alliance for Arts Education network, a 39 state consortium dedicated to strengthening arts education in schools and communities.

The Alliance fulfills its mission through student and educator programs and services; information referral, technical assistance and advocacy, and leadership development in arts education.

The Artist Educator Summer Institute, a summer professional development workshop, pairs Michigan master artists with classroom teachers and arts educators and provides a creative environment for learning through the arts. Held at Cranbrook Academy of Art, this unique workshop provides educators with techniques for integrating the arts across the curriculum through hands-on learning in creative writing, music, visual arts, dance, theatre, and video. Last year Linda Menger, Chair of the Visual Art Department at Delta College and John Prusak, award winning film and video artist, were in-residence at Cranbrook.

The AERRC – Arts Education Resource and Curriculum Collection – a joint project of the MAAE and the Kalamazoo Intermediate School District, is a valuable resource for educators, parents, or administrators who are engaged in developing curriculum or research. With over 400 entries, AERRC is a compendium of articles, books, curriculum, journals and handbooks in integrated arts education, arts advocacy and curriculum development.

In an attempt to improve schools and positively impact student learning, the Alliance has initiated the INNOVATION NETWORK. Programs, special classes, integrated curriculum, new technology or other learning tools that demonstrate success in student learning through the arts will comprise a network of arts education innovation. This network will showcase models that work by disseminating information via the Internet, at conferences and workshops and through printed materials. If you have a particularly innovative practice that you would like to submit for review, contact the Alliance office.

The Alliance has a long standing partnership with the Michigan Art Education Association. MAEA leadership have been active participants in the Arts Ark, the advocacy task force of the Alliance. Its aim is to encourage cooperation among arts education organizations, arts groups and others. The Arts Ark tackles legislative issues affecting the arts and arts education, disseminates information to the field (remember those lilac field review sheets from the Michigan Department of Education?) and supports arts education programs for students and educators.

The Alliance board and staff has served on various MAEA committees including advocacy and conference and we've helped underwrite keynote speakers for the annual conference – Elliot Eisner and Bill Strickland. This relationship works because together and with our partners in music, dance, video, and theatre, we can show students and parents, business and administration the arts are central to a quality education and key to student success.

For more information regarding the MAAE and its programs, please contact Joann Ricci at the Michigan Alliance for Arts Education office, 1514 Wealthy Street SE, #214, Grand Rapids, MI 49506 or call 616/459-3555. You may e-mail me at jrmaae@tmn.com.

INNOVATION NETWORK

The Michigan Alliance for Arts Education announces a new initiative designed to help improve Michigan schools and student learning through the arts.

The Alliance will identify, collect and disseminate programs, special classes, integrated curriculum, new technology uses and other learning tools that demonstrate success for student learning through the arts. Once established, this network will showcase those models that work in schools and communities throughout our state.

We intend to distribute these best models and practices through a variety of mediums including a printed booklet, via ARTSWIRE, an online service, presentations at workshops and conferences around the state and as a feature in the Alliance's quarterly publication, FUSION. Target audiences include parents, schools, arts organizations and business leaders.

The Alliance invites you to share your working models so others who support arts education may learn from your practice. We'll send you a brief application form with release information for you to fill out and send back to us. A panel of educators, artists, and administrators will screen applications and select innovative projects which ensure all disciplines, grade levels and geographic areas are represented.

While this is an ongoing project, the first deadline for submission of your innovative projects is January 15, 1996. If you are interested in participating in this project, please contact the Michigan Alliance for Arts Education, 1514 Wealthy Street SE, #214, Grand Rapids, MI 49506 or call 616.459.3555. You may e-mail us at jrmaae@tmn.com.

This project is supported by the Michigan Council for Arts and Cultural Affairs and the Kennedy Center Alliance for Arts Education Network.

Nominations Sought for

1996 Administrator of the Year Award

Recognizing the valuable contributions to arts education made by principals and superintendents, the Michigan Alliance for Arts Education is pleased to announce the **1996 Administrator of the Year Award.**

Three award categories will recognize outstanding contributions to and support of arts education in a school or district made by an elementary and secondary principal, and a local or intermediate school district superintendent.

The awards will be presented at the **1996 Michigan Youth Arts Festival in Kalamazoo, May 10, 1996.**

To be considered for nomination, a principal or superintendent must have demonstrated outstanding commitment to and financial support for high quality arts education in his/her school district. This should include a superior program of sequential, curriculum-based arts education, utilization of arts in the schools, and academically related programs with community or cultural organizations.

Award panelists will look favorably on those nominees who have worked fully to integrate the arts in their schools, provided advocacy for the arts and arts education at the district, community, or state levels, and demonstrated financial support of arts programs in the school district.

If you are interested in nominating a principal or superintendent for this Award, please contact the **Michigan Alliance for Arts Education at 616/459-3555** for an application form. *Nominations must be postmarked by* ***Friday, February 2, 1996*** *to be eligible for this statewide award.*

multi-ETHNIC

DELORES A. FLAGG

How exciting it was to see so many people at the MAEA conference at the Hyatt Regency. So many interesting sessions that were offered were related to ethnic and multicultural themes, issues and research.

The "Art Beat of Book Beat" was especially thrilled over the number of people who came and saw the many art resource materials, books and tapes. It is important that you know and understand that the "Book Beat's" owners, Cary Loren and Colleen Kammer are well-versed when it comes to books and photography. They features multi-ethnic literature, including Native American, African American art and art history sections, and African, Mexican and Haitian artwork. Further, Book Beat has an extensive children's art collection of book and artifacts that are excellent resource material. Exploring and sharing traditions locally and globally are in much demand and finding the common ground through art is an important way as cultural identity.

Special thanks to Mr. Winston (Bo-Ling) Cheng,

Chinese Calligrapher, *(shown above)* for his extraordinary talent and how exciting it was to see calligraphy rendered and displayed. Many Cultures, One Voice through Art, the vision to increase and recruit new multi-ethnic art educators is of extreme importance.

As mentioned previously, NAEA released an informative flyer on recruiting multi-ethnic educators and identifying and recognizing their contributions. This concern is very important and MAEA will be developing strategies and information for its members to better understand the aesthetic and academic needs of minority students. But this task can not be done alone. Therefore, I hope to form a special committee to target the multi-ethnic population.

Feel free to write or call (810) 353-8081 and share your ideals, concerns and/or information. *Value cultural diversity.*

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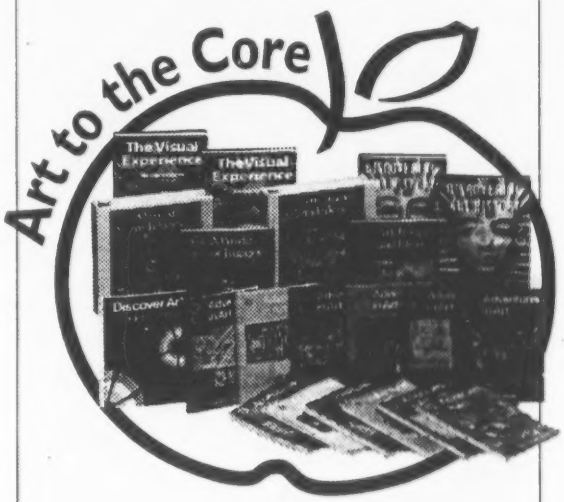

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NAEA Releases Report on Teacher Professional Development

RESTON, VA: "There is more to reforming art education in the nation's schools than adopting higher art standards for students. Also needed are art educators who will embrace the notion of artistic and academic excellence for all students and carry out new approaches to instruction with professionalism, energy, commitment, and know-how. This requires motivated, highly skilled art teachers who are capable of teaching the art content and skills called for in the *Visual Arts Standards* and administrators who will lead schools toward achieving high standards," stated Dr. Sarah Tambucci, President of the National Art Education Association, announcing the distribution of a 16 page handbook, *Suggested Policy Perspectives on Professional Development*. The *Professional Development Handbook* describes the features of a professional development system that complements the high expectations for students outlined in the *National Visual Arts Standards*.

The National Art Education Association is circulating the handbook to district superintendents, curriculum coordinators, K-12 supervisors, university deans and art department chairs, and state departments of education, to increase the awareness for the substantive role of professional development in visual arts education reform.

This is the fifth in a series of six Visual Arts Education Reform Handbooks published and circulated by the Association as a part of a strategic plan to encourage and support substantive learning in art. The remaining handbook will be on the national assessment in visual arts.

According to Tambucci, "central to the *Professional Development Handbook* is the notion that schools, districts, individual teachers, and other education stakeholders must seek opportunities to align professional development efforts with the important art content knowledge and skills we wish students to master both in the training of prospective teachers, and the ongoing professional development of experienced teachers."

"Successful visual art programs can have different structures," says Tambucci, "but certain keys to success are in all visual arts programs." As programs are planned to meet the reform agenda, the following three questions should be raised in order to align instruction, curriculum, assessment, instructional materials, and professional development:

Is the ***focus on student art learning***, rather than special events, teaching techniques, exhibits, art media, or resources?
Is the ***focus on art education***, not on art enrichment, exposure, or entertainment?
Is the ***focus on art content,*** instead of special projects, activities, contests, or processes?

The *Handbook* identifies two aspects of exemplary professional development practices: Roles and Vision. These are centered around the various individuals, parent groups, school boards, arts agencies, business and government offices that constitute the players that do and can shape, guide, and provide leadership for substantive and effective professional development activities for American schools. Described for each of the audiences are propositions that undergird more specific **roles** and an analysis of **visions** for effective leadership in substantive professional development policies and practices.

For students to achieve high standards, professional development programs must maintain a substantive focus. "Substantive focus in this case," says Tambucci, "means concentrating on student learning, choosing art content that includes complex problem solving and higher order thinking skills, and serious alignment of curriculum, instruction, assessment, instructional materials, and professional development that results in student learning."

Parents, teachers, administrators, school boards, and members of the community can use the *Visual Arts Standards* as a springboard for developing reform initiatives. It is important that all education stakeholders participate in shaping substantive initiatives to coordinate instruction, curriculum, and assessment in their schools.

Bulk copies of Suggested Policy Perspectives on Professional Development *may be purchased at $1.00 apiece, while supplies last, from NAEA, 1916 Association Drive, Reston, VA 22091-1590. Phone 703-860-8000. Fax 703-860-2960*

higher education DIVISION

SHARON LEE HOUSE

What a fine conference we enjoyed! It was great seeing some of you at our annual Higher Education Division level meeting in Dearborn. I appreciated the opportunity to discuss issues of importance to those of us directly involved in higher education.*

It seems that many of us have similar concerns and problems if the shared anecdotes are any indication. We enjoyed talking about them and heard some innovative solutions. The issues discussed ranged from the general philosophic concerns of art department members to directional issues relating to art education in Michigan and across the country. It is indeed inspiring to hear of other programs as we continue to learn from each other.

Although there were several of us in attendance who work in pre-service art teacher training, there were many others who were absent. The conference theme "Many Cultures: One Voice Through Art" clearly impacts higher education along with the other levels of art education. The varying levels of preparedness seem to be problematic from early childhood education continuing into the university level.

Teaching methodology which most effectively aids us in providing instruction to diverse student populations who come to us with various levels of preparation is required on all levels. The various types of diversity, i.e. cultural, ethnic, socio-economic, and geographic, along with differences generated by gender, keep any educator busy, and we are not even mentioning the individuals who are mentally or physically challenged. We are indeed all challenged by these degrees of diversity, even if we are at this time among the T.A.B.s (temporarily able bodied).

Another thing I would like to share with you at this time relates to the mid-tieer experience. As some of you know, I am, and have been for many years, in favor of an art team teaching practicum in pre-service classroom teacher training as well as art teacher training. No doubt the fifteen years I spent in K-12 public school art education before coming to the college level contribute to this. I firmly believe in the value of art education for all children and believe that for this to happen, especially now with budgetary cuts, classroom teachers must receive a strong education in art and art education methodology. Is this because I want to see art specialists replaced by classroom teachers? No, but rather because it is only when the value of the visual arts for all children is better understood and appreciated that the position of art specialist will be valued and made secure.

Is it easy to teach in the visual arts, and can in fact, anybody do an adequate job? Anyone willing to work hard, who has an education in appropriate art teaching methods, a knowledge of children's developmental stages, and a knowledge of developmentally appropriate art media can teach art. To do an adequate job, however, it is necessary to connect art to the rest of the curriculum, and to the rest of the student's life. Yes, as my students rapidly find out, there is much more to it than they previously imagined.

I realize the situation at Central Michigan University, in a small college town may make the kind of in-school team art teaching practicum more workable than it would be in many other areas. Recently I have read several pieces of research which pertain to the issue of memory retention benefits derived from student experiences such as the in-school team art teaching practicum. The benefits of the immediate need for recall and usage of learned material are often addressed. This need is felt strongly in art training for the elementary education majors since most of these students are "non-art" people coming into our programs. Hopefully with our dedication and passion, we can make converts of them before they leave us. I have shared a few of my ideas with you; I would enjoy hearing from you. Let's work together to build a community of educators working for stronger art instruction in pre-service education programs around Michigan.

**I have lately been in contact with the NAEA Higher Education Division Chair, Dr. Maryl DeJong. The upcoming national conference in San Francisco has a number of these areas of interest covered in the scheduled presentations. I hope to see you there.*

ABOVE & BEYOND:

Pushing the Artistic Envelope

1996 MAEA CONFERENCE PROPOSAL
GRAND TRAVERSE RESORT, NOVEMBER 14-17, 1996
PROPOSALS DUE: MAY 1, 1996

RETURN TO: HARVEY GOLDSTEIN, 25029 N. WOODVALE DR., SOUTHFIELD, MI 48034-1213

Please print or type

Presenter _____ Co-presenter _____

Title _____ Title _____

Address _____ Address _____

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PRESENTER CERTIFICATION: Our conference is successful because of the tremendous efforts put forth by many dedicated volunteers. With this spirit of volunteerism in mind, I am aware that if my proposal is accepted I will be required to register for the conference and pay the general registration fee.

My current NAEA/MAEA member ID number is_____

Signature_____**Date**_____

TITLE OF PRESENTATION:_____

PROPOSAL DESCRIPTION: (25-30 word description for the conference preregistration and program)

_____

_____

_____

_____

PROGRAM CATEGORIES: (check all that apply)

____All Audiences	____Administration/Supervision	____Curriculum & Instruction
____Elementary	____Student Teacher	____Technology
____Middle School	____Exceptional Education	____Cultural Diversity
____High School	____Museums	____Hands-on Workshop
____Higher Education	____Retired Educators	____Other:_____

(continued on next page)

1996 MAEA CONFERENCE PROPOSAL (continued)

Maximum number of Participants:_____

Time needed:____1 hr. ____1 hr. 30 min. ____2 hr. ____3 hr. ____Full day

Are you willing to present your session more than once?_____

Items participants should bring to your workshop: (if any)_____

_____

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REQUESTS FOR REIMBURSEMENT: You may be reimbursed, a reasonable sum, for materials and/or photocopies. We must evaluate any fees charged as we plan the conference. If your session requires a fee for materials, please indicate cost of consumables.

Items & Cost_____

_____**Total Fee per person**_____

You will receive a form in your presenter packet at the conference with procedures for reimbursement. **YOU MUST SUBMIT RECEIPTS.**

PRESENTATION NEEDS: (check)

___**VCR/TV**	___**screen**
___**carousel projector**	___**water**
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OTHER NOTES & COMMENTS: _____

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Address_____

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Return to: Harvey Goldstein, 25029 N. Woodvale Dr., Southfield, MI 48034-1213

Questions? Call: Harvey Goldstein (810) 358-5453 or Bill Harmon (810) 348-9869

MAEA members at the Fall Conference during a workshop entitled "Incorporating Writing into the Art Curriculum" presented by Laurie Hall-Gleich. Thank you to John Palen of OMU for the poem "formula" and to Karen Mums for the page layout design.

Art ed is my door to the future.
It sounds like a great symphony
orchestra, warming up for the big performance.
Art education tastes like a banquet of
rich, sweet foods from all over the world.
It smells like hot gingerbread baking, pizza,
sweet dark chocolate and ahost of other
pleasing aromas.
Art ed is my commitment to the future.
It makes me feel like a member of a
great on-going parade leading
towards the light.

-Judy Thurston

Art education is like a kaleidescope
It sounds like a quiet meditation and
othertimes like noisy chaos
It tastes like plaster dust and paste.
It smells like plaster dust and paste.
It smells like kids & markers & paint
Art education is always something new
It makes me feel happy & tired &
never satisfied.

-Lorraine Geden

Art Education is a breathless moment.
It sounds like wild, raucous birds
on a bright day in Spring.
It tastes like the sweet and sour of a lemon slice.
It smells like warm wheatpaste and India Ink.
Art education is a place where magic happens daily.
It makes me feel like a grand wizard.

-Susan Park

Learning about art is nutritious
It sounds like bubbling voices.
It tastes like ethnic stew.
It smells like a blending of
ideas and discovery
It makes me feel full.

-Frances Hull

Art education is a joyous journey
through space and time
It sounds like an unending lyrical
melody.
It tastes like all the delights of a
Viennese pastry kitchen.
It smells like fresh fruit, ripe on the tree.
Art education is an unfolding experience.
It makes me feel like dancing through life.

-Kathe Bartusek

Art education is an integral part of my being,
It sounds like excited happy voices and
the buzzing of busy bees.
Art education tastes like bitter chocolate when
I don't succeed and the sweetest honey when I do.
It smells like spoiled tempra or theatre popcorn,
depending on the day I've had.
Art education is always changing.
It makes me feel complete.

-Lisa Parsell

Art education is sharing with others
ideas from great cultures
It sounds like a symphony.
It smells like potpourri.
Art is the focal point or
beginning for us all.
It makes me feel curious,
wanting to know more.

Linda Cislo

Art education is performance art
It sounds like Cage's experimental music
Art ed tastes like a banquet table of ethnic foods
It smells like the city with too many smells to discern.
Art education is the show that never ends.
It makes me feel as if I'm on sensory overload.

-Kimberly Simon

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At Grand Traverse Resort
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V O I C E S . . .

JEAN WARNER
Hillside Elementary, Farmington Hills

In September, my students' multimedia computer animation, *American Gothic Today* was showcased to 2,300 people attending the National School Board Association Technology and Learning Conference in Atlanta. My work preceded an address by science fiction author, Ray Bradbury. He was one of my adolescent author heroes. Bradbury, in his address, shared his heroes. He cited the people in his life who gave him vision, excitement for the future, and his love of learning.

As art teachers, we are often that person for many of our students. We can be more. I see the need for us to extend our vision in an age of visual literacy beyond our art rooms to colleagues across the curriculum and to the world beyond the school walls: to community, to business and to universities and museums. Last spring I was requested as an educational consultant by the University of Texas, San Antonio, to help students and teachers in two model inner city schools create community multimedia research and publishing using information and communication technology. Students in fifth grade researched the murals in their barrios, interviewed the artists, researched the materials, the history, and created a living legacy for their community. The students told their story in an interactive hypermedia publication and created their own virtual wall to continue the tradition of their community to the future. This is meeting the future with expectancy and promise.

The wires of technology are a metaphor for the connections of community. The very word *network* is both a verb and a noun. Technology has allowed my network to include a University of Michigan collaboration and an active mentorship with Silicon Graphics, Inc. These are not just august institutions and premiere technology purveyors, but people with very real gifts, both material and inspirational, for my teaching and the future of my students. Barry Brouillette, Manager of SGI has donated an IRIS workstation to help my school in their web publishing efforts, and shares professional periodicals and expertise. He helps make the work I do with students reflect the real world of multimedia SGI provides for all of us (effects for Forrest Gump, Jurassic Park, Casper and by providing the powerful work stations for Boeing and Detroit car companies design). Elizabeth Sulzby, Ph.D., is my new friend and collaborator at the University of Michigan. Together we wrote a research and practice collaboration to extend cutting-edge practice of multimedia research and publishing to teachers, students, parents, and others interested in education. As a researcher, Elizabeth is a world renown expert in literacy. As an artist and art teacher I share vision, process and work with students. It is the community of connections that are the gift, as the demarcation between disciplines becomes blurred and the complements of expertise are needed and required to meet the future.

Art teachers can model and help shape these communities with their students. This winter I will be teaching a class during the school day for parents and students together. The idea of teacher and students is open now. All of us must cultivate *beginner* mind to allow learning with the excitement and expectancy to meet the future. Art teaching goes beyond graphics to demographics and community. It begins to tap the reason for creating in any media, to the essence of communication and community. Information and communication technology is without peer a compelling media: painting with light, cutting and pasting sound, music, video and animations, sending and receiving these messages around the world with a mouse click.

The future is coming. We must dispel the illusion that we have a choice to meet it. Business stands ready to support us. This fall I received an Ameritech Teacher Excellence Award of $5000 for helping students use information and communication technologies to enrich and enlarge their experience. An art teacher. An art teacher who teaches 700 students a week in two schools. This is a time to connect, form meaningful collaborations across the arts, across the disciplines, beyond the school to the resources of knowledge and experience of the community, business, museums and universities. Honor the diversity, extend the strengths to each other, learn all that you can. We will all be stronger for it. Art teachers helped me. Five years ago Bill Harmon taught me to initialize a disk. Last year Ceil Jensen and Scott McGuilliard helped me to learn about telecommunications as community and about connection to the Internet as a treasure trove. This spring in St. Louis I will share with technology leaders from across the country for the National School Board Association. I share the practice and process as an artist and teacher. I will meet with literacy researchers in New Orleans to share the process of students creating their own learning in the art room using information communication technology and sharing their products; hypermedia presentations with URLs from the World Wide Web in their bibliography as well as publishing work on the web. Meet the future with hands extended and your hands will be met in support. I think often of Picasso's painting of his son Claude taking his first steps. His face is contorted, one side in fear of falling, the other in sheer joy of anticipated accomplishment. Take the first step. Ray Bradbury would be proud of you.

Hillside's WWW is:
http://www.umich.edu/~lamartin/Hillside/Hillside.html

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